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THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

EDITORIAL—*THE FUTURE OF THIEME-BECKER*
THE WAX MODELS BY MICHAEL ANGELO IN THE VICTORIA AND ALBERT MUSEUM—ERIC MACLAGAN
TITIAN'S *VENUS AND ADONIS* IN THE NATIONAL GALLERY—SIR CHARLES HOLMES
FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—IX—D. S. MacColl
QUIRINGH BREKELENKAM'S MASTER—THOMAS BODKIN
A PERSIAN BINDING OF THE FIFTEENTH CENTURY—T. HARRISON
CHILDREN'S DRAWINGS—ROGER FRY
THE DUKE OF CUMBERLAND'S ENGLISH PLATE—E. ALFRED JONES
A PAINTING BY EL GRECO—W. G. CONSTABLE
REVIEWS
MONTHLY CHRONICLE: ADMISSION FEES AT PUBLIC GALLERIES
LETTERS: "A RENAISSANCE STATUETTE FOR VIENNA" (LEO PLANISCIG); "SOME CHINESE ANTIQUITIES" (OSVALD SIREN); THE DISTRIBUTION OF TYPES OF CERAMIC WARE IN NORTH CHINA AND KOREA (L. ASHTON); "MIHRAB CANDLESTICKS" (F. R. MARTIN)

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PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

ALCAN, PARIS.
BOIGEY (MAURICE). *La Science des Couleurs et l'Art du Peintre.* 176 pp. + 16 tables (Series Art et Esthetique). 10 frs.

ARNOLD.
RUSSELL (ARCHIBALD). Lancaster Herald. *Drawings by Guercino.* 71 pp. + 24 pl. 25s.

ARROWSMITH.
HOPE (ANTHONY). *The Prisoner of Zenda.* 243 pp. ill. 15s.

BENN.
BINYON (LAWRENCE) and SEXTON (J. J. OBrien). *Japanese Colour Prints.* 236 pp. + 46 colour and other pl. £4 14s. 6d. HOBSON (R. L.) and HETHERINGTON (A. L.). *The Art of the Chinese Potter.* 20 pp. + 152 pl. Edited by LEHMANN (WALTER) and DOERING (HEINRICH). *The Art of Old Peru.* 68 pp. ill. + 12 col. and 128 monotone pl. £5 5s.

BOCCARD, PARIS.
MILLET (GABRIEL). L'ancien Art Serbe: Les Eglises. 208 pp. with 249 ill. 50 frs.

CAMBRIDGE UNIVERSITY PRESS.
FOX (CYRIL). *The Archæology of the Cambridge Region, A Topographical Study of the Bronze, Early Iron, Roman and Anglo-Saxon Ages, with an Introductory Note on the Neolithic Age.* 360 pp. + 37 pl. 31s. 6d.

CHAMPION, PARIS.
POTTIER (E.). *Corpus Vasorum Antiquorum France: Musée du Louvre. Vol II.* Description and 25 pl. in portfolio.

COLIN, PARIS.
MICHEL (ANDRÉ). *Peintures et Pastel de René Ménard.* 8 pp. ill. + 63 pl. 30 frs.

GLEERUP, LUND.
RYDBECK (OTTO). *Lunds Domkyrkas Byggnadshistoria.* 344 pp. ill. + 14 pl.; WRANGEL (EWERT), *Konstverk i Lunds Domkyrka.* 88 pp. ill. + 48 pl.

HEINEMANN.
DE FÉLICE (ROGER). *French Furniture in the Middle Ages and under Louis XIII.* Translated by F. M. Atkinson. (Little Illustrated Books on Old French Furniture—I). 148 pp. + 79 ill. 4s. 6d.

LANE.
MAXWELL (DONALD). *Unknown Sussex.* 206 pp. ill. + 29 col. and other pl. 15s.; SPARROW (WALTER SHAW). *Angling in British Art through Five Centuries: Prints, Pictures, Books.* 288 pp. + 200 ill. (39 in col.). £2 10s.

MACLEHOSE JACKSON.
FLEMING (J. ARNOLD). *Scottish Pottery.* 300 pp. + 60 pl. 25s.

MEDICI SOCIETY.
BORENIUS (TANCRED). *The Picture Gallery of Andrea Vendramin.* 42 pp. ill. + 72 pl. 30s.

PITMAN.
KOIZUMI (G.) *Lacquer Work. A Practical Exposition of the Art of Lacquering together with Valuable Notes for the Collector.* Foreword by Lt.-Col. E. F. Strange. 46 pp. + 45 pl. 15s.

PRINCETOWN UNIVERSITY PRESS.
Art Studies. Volume I. An extra number of the American Journal of Archæology: 1923. 106 pp. + 30 pl. $3.

PRIVATELY PUBLISHED.
A Catalogue of the Pictures, etc., at 18 Kensington Palace Gardens, London, 1923. Collected by Viscount and Viscountess Lee of Fareham and described by Tancred Borenius. XIV + 65 pp. + 65 pl.

SOCIETÀ EDITRICE "LA VOCE," FLORENCE.
D'ANCONA (PAOLO). *L'Uomo e le sue Opere nelle Figurazione Italiane del Mediovo.* 203 pp. + 75 pl.

STATIONERY OFFICE.
Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in Essex. Vol IV. 318 pp. + 109 pl. Post free, 25s. 9d.

WEEKLY.—Architect, 2866-9.

FORTNIGHTLY.—Beaux-Arts 19, 20. Der Cicerone, xv, 22.

MONTHLY.—Art in America and Elsewhere, xii, 1; The Arts, iv, 5; Bulletin of the Metropolitan Museum of Art, xviii, 11; Bulletin of the Minneapolis Institute of Arts, xii, 8; Bulletin of the Worcester Art Museum, xiv, 3; Drama, 32, 33; Europe, 11; Gazette des Beaux-Arts, 741; Revue de l'Art ancien et moderne, 251.

CATALOGUES AND PAMPHLETS.—*Catalogue of Prints and Drawings in Loan Exhibition at Kelvingrove Art Gallery and Museum, Glasgow,* 28.11.23—12.1.24; 30 pp. + 7 pl. Victoria and Albert Museum. Long (Basil S.) *Catalogue of the Jones Collection. Part III. Paintings and Miniatures.* 148 pp. + 60 pl. Post free, 5s. 6d. Rackham (Bernard), *Dutch Tiles, the Van den Bergh Gift,* 32 pp. + 16 pl. Post free, 10d.

TRADE LISTS.—Baer, Frankfort a/M., *Catalogue* No. 694; de Bois, Haarlem, *Fondscatalogus; The Bookplate Chronicle,* 4; Gilhofer & Ranschburg, Vienna, *Katalog* 162, *Das Deutsche Buch,* 9, 10; Hiersemann, Liepzig, *Kunst und Kunstgeschichte, Kunstgewerbe, Orientalia;* Maggs Bros., *Catalogue* No. 444; Schultz, Plauen, *Antiquariats-anzeigen,* 19; Schwabe, *Bücher über Kunst;* H.M. Stationery Office, *Monthly Circular,* 58; Tiranti & Co., *Catalogue of New and Secondhand Books,* 17.

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CONTENTS

PAGE

Editorial : *The Future of Thieme-Becker* 3

The Wax Models by Michael Angelo in the Victoria and Albert Museum By Eric Maclagan 4

Titian's *Venus and Adonis* in the National Gallery. By Sir Charles Holmes 16

French Eighteenth Century Furniture in the Wallace Collection—IX. By D. S. MacColl 22

Quiringh Brekelenkam's Master. By Thomas Bodkin 26

A Persian Binding of the Fifteenth Century. By T. Harrison . . . 31

Children's Drawings. By Roger Fry 35

The Duke of Cumberland's English Plate. By E. Alfred Jones . . 41

A Painting by El Greco. By W. G. Constable 45

Reviews 45

Monthly Chronicle : Admission fees at Public Galleries (James L. Caw, Paul Jamot and Editor) 50

Letters : "A Renaissance Statuette for Vienna" (Leo Planiscig) ; "Some Chinese Antiquities" (Osvald Sirén) ; The Distribution of Types of Ceramic Ware in North China and Korea (Leigh Ashton); "Some Mihrâb Candlesticks" (F. R. Martin) 51

Gallery and Museum Acquisitions 54

LIST OF PLATES

A Painting by El Greco. I—*Christ led to Calvary,* by El Greco. Canvas, 1.29 m. by 1.65 m. (Miss G. Davies) . . 2

II—*Christ led to Calvary.* Detail . . 44

The Wax Models of Michael Angelo in the Victoria and Albert Museum. I—[A, B, C] Sketch in wax for a *Slave.* (V. and A. Cat. 4109-1854) 5

II—[D] Torso of a Woman (4105-1854). [E] Study for a *David* (4106-1854). [F] *Hercules and Cacus* (4108-1854). [G] Mask; dried clay (4107-1854). [H] *Apollo;* cast in wax (4116-1854) . . 9

III—[J] Anatomical figure; study in reverse for the *Bacchus* (4114-1854). Right arm of the *David* (4109-1854). [L] Right arm of the *Cupid* (4112-1854). [M] Left leg of the *David* (4111-1854). [N] Right leg of the *David* (4110-1854). [O] Left leg of Christ in the *Pietà* in St. Peter's (4113-1854) . . . 14

Titian's *Venus and Adonis* in the National Gallery. I—[A] *Venus and Adonis,* by Titian. Canvas, 1.75 m. by 1.88 m. (National Gallery) 18

II—[B] *Venus and Adonis,* by Titian. Canvas, 1.86 m. by 2.07 m. (Prado, Madrid). [C] *Venus and Adonis,* by Titian. Canvas, 1.07 m. by 1.35 m. (Lord Spencer) 19

French Eighteenth Century Furniture in the Wallace Collection—IX. [A] Double armchair (Wallace Collection, XXII, 35.) [B] Sofa (XXII, 25). [C] Chair (XXII, 32). [D] Chair (I, 24). [E] Sofa, *en suite* with D (I, 31). [F] Armchair (Royal Collection, Windsor Castle). All by Georges Jacob . . 23

Quiringh Brekelenkam's Master. I—[A] *The Flautist,* here identified as by Quiringh Brekelenkam. Panel, 44.5 by 33 cm. (Mr. Thomas Bodkin, Dublin.) [B] *The Violinist,* by Gerard Dou. (Dresden Gallery) 27

II—[C] *The Artist in his Studio,* by Gerard Dou. (Dresden Gallery.) [D] *The Flautist,* by Quiringh Brekelenkam (?). Dated 1637. (Col. Douglas Proby) 30

A Persian Bookbinding of the Fifteenth Century. Persian binding, *c.* 1434, size, 35 cm. by 26 cm. [A] Portion of the inside lower cover and flap. [B] Portion of outside cover. [C] Detail of outside cover. (Dr. F. R. Martin) . . 34

Children's Drawings. [A] *The Holy Family,* by Florence Homfray, aged 15. [B] *The Boxing Match,* by Winifred Edwards, aged 12. Water-colours . 37

The Duke of Cumberland's English Plate. [A] Candlesticks, saltcellars, casters and sauceboats, by Pierre Platel; 1717-18. [B] Toilet service, silver gilt, by Benjamin Pyne, 1711-12. [C] Cup and cover, one of twelve by Nicholas Clausen, 1719. [D] Queen Anne's Rosewater dish and ewer, silver gilt, by David Willaume, 1702-3 40

Reviews : A Sampler of Castile. *Toro,* by Roger Fry. Drawing, 33 cm. by 25.4 cm. 44

Letters : "A Renaissance Statuette for Vienna"; *The Peasant Philosopher; The Stonecutter* 14

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Christ led to Calvary, by El Greco. Canvas, 1.29 m. by 1.65 m. (Miss G. Davies)

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EDITORIAL. *The Future of "Thieme-Becker"*

MANY of our readers must have been wondering whether we should see in our day a complete "Thieme-Becker." As we all know, the war interfered with this great undertaking and left us with an incomplete set of volumes on our hands. Probably no book of the kind, even in its present fragmentary form, has been referred to with greater frequency and confidence by art students. We have come to depend on it for the raw material of almost all studies in art history and connoisseurship. But to argue in favour of Thieme-Becker to readers of the BURLINGTON MAGAZINE would be to preach to the converted. In a communication from the editor, Dr. Hans Vollmer, we are reminded that about fifteen years have already passed since the first volume of the great Lexicon appeared. In the spring of 1922, Ulrich Thieme died, but in June of this year the compilation of the sixteenth volume was completed with a courage and tenacity comparable with that of the founder himself. Since then every effort has been made by the promotors to continue the work, but, in spite of sacrifices, the publishing firm of Messrs. E. A. Seemann have, at last, to confess that the financial difficulties of producing, as they intended, three volumes every two years, are too great to bear, and Thieme-Becker cannot be continued if speedy help does not reach it. Without our aid the whole of the unique material existing in the form of notes up to the end of the alphabet, must inevitably be lost, and with it the vast labours of many scholars, besides considerable sums of money. If the work were now to cease, the right to use the indispensable editorial library belonging to Thieme's heirs would automatically cease, and thus handicapped it is unlikely that publication could be resumed at a later date. The whole expenditure on editorial work was about 4,000 marks per month (under 50,000 marks per year) before the war. If one volume were now to be produced each nine months, the cost of each volume would be about 35,000 gold marks. If it were possible to assure this sum by regular contributions from volume to volume, that would be the best way both for the work and for the subscribers whose support would then depend on the regular and punctual publication of successive volumes; every contributor would, of course, be free to choose between single and regular contributions. It might thus be possible to create from the interest a capital fund sufficient to cover, at any rate, the greater part of the cost. By arrangement with Messrs. Seemann, Dr. Vollmer is responsible for the use of contributions which will be applied exclusively to the upkeep of the editorial management and to payment for articles. Particulars of the means by which subscriptions may be sent will be found on page xxii of our advertisement columns.

We are aware that a very large majority of our readers keenly desire Thieme-Becker to continue and many will be eager to pay something to carry out the work. It is very obvious, however, that at least a few substantial contributions as well as modest ones must be forthcoming if the task is to be undertaken with that confidence which all along has characterized the promotors. In any case we hope and believe that many students who read these words in England and elsewhere will see their way to contribute a lump sum of at least £5, and as much more as private circumstances permit.

We print below a letter dealing with the appeal. It would have been easy to obtain the signatures of many more of our contributors and readers, but the names appended represent a sufficiently wide and various range of scholarship to stand alone.

SIR,—In our view, it would be nothing short of disastrous to the interests of art history and scholarship if this monumental work were, owing to circumstances beyond the power of those responsible for its issue, to come to an untimely end, leaving a truncated fragment instead of a complete work.

We appreciate the public spirit and enterprise shown by the founder, the late Dr. Thieme, who devoted a large part of his life and the greater part of his fortune to its creation and execution. We consider it a work of international character and importance and that as such it should appeal to connoisseurs, collectors, authors and indeed all who in their several ways are interested in the Fine Arts.

It appears from the terms of the Editor's appeal that the sum necessary to secure the regular appearance as contemplated of three additional volumes every two years can be ensured by the provision of a comparatively modest sum. This fact may itself have operated unfavourably on previous appeals for substantial subscriptions, for up to the present time it has been found impossible to raise the necessary amount and it seems inevitable that the enterprise, the foundations of which have been laid with so much care and at so much expense, will come to an end if an immediate and adequate response is not made in the present crisis.

In these circumstances we appeal with confidence to your readers and to all who care for art to contribute according to their ability to the completion of this great work.

Yours faithfully,

ROBERT WITT,
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ERIC MACLAGAN.

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THE WAX MODELS BY MICHAEL ANGELO IN THE VICTORIA AND ALBERT MUSEUM

BY ERIC MACLAGAN

IN the year 1854, after prolonged negotiations, the Gherardini Collection of models in wax and terra-cotta "by various ancient Italian Masters" was purchased for what was afterwards to become the South Kensington, and is now the Victoria and Albert, Museum. The price paid, £2,110, was a large one for that time; and before Mr. Gladstone, who was then Chancellor of the Exchequer, consented to sanction the purchase, these models were exhibited at Marlborough House "with the view of eliciting from the public and the artists of this country such an expression of opinion as to their value and authenticity as will justify the purchase or the rejection of the collection by Her Majesty's Government." The verdict of the public on this rather difficult point seems to have been a satisfactory one. The artists, as represented by Mr. Dyce, R.A., and Mr. Herbert, R.A., who reported to the Chancellor, were not very enthusiastic, and expressed their view that out of the thirty objects contained in the collection not more than ten or twelve were really desirable.

The previous history of the Gherardini collection is unfortunately a brief one. Not many years before an aged priest belonging to that family had died at Florence; and among his effects were found not only these models but a number of drawings by the Old Masters (subsequently acquired by the Austrian Government). These were reported to have been in the possession of the family from time immemorial. The price asked by the relative who had inherited them was too high for the Tuscan Government, and Prince Poniatowski advised that they should be taken to Paris and offered for sale there. But the French Government, having just spent a good deal of money at the sale of the Soult pictures, declined them for reasons of economy. So they found their way to London, with a catalogue raisonné by Signora Gherardini "subscribed by a number of distinguished painters and sculptors (members of the Academy of Florence and others), whose subscriptions are for the most part formally attested, and who declare that the works subscribed in the preceding catalogue are, in their opinion, what they profess to be."

This catalogue was translated, and published in 1854 as a penny pamphlet by the Science and Art Department of the Board of Trade, with an introduction by Mr. J. C. Robinson (still a long way from the knighthood which he was later to earn for his incomparable services to the Museum), and a supplement containing the report by the two Royal Academicians. The original attributions contained in it are worth recording. The first section is devoted to Michelangiolo Buonarroti, and includes:—

No. 1. *Terra Cotta model in the round.* (A copy of the *Dawn* in the Medici Chapel, afterwards registered in the Museum as 4119-1854.)
No. 2. *A Hand in Terra Cotta.* (4104-1854.)
No. 3. *Group of Hercules and Cacus.* A model in terra cotta. (Really in wax; 4108-1854.)
No. 4. "*Telamone.*" A small sketch ("Bozzetto") in wax. (4117-1854.)
No. 5. *David.* Small sketch in wax. (4106-1854.)
No. 6. *Apollo.* Small sketch in wax. (4116-1854.)
No. 7. *Victory.* Small sketch of a group in wax. (4118-1854.)
No 8. *Torso of a Female in Wax.* (4105-1854.)
No. 9. *Mask in Terra Cotta.* (4107-1854.)
No. 10. *Marsyas (?) flayed.* A model in wax. (4115-1854.)
No. 11. *Five pieces, anatomical studies in wax.*
1. A right arm. (4109-1854.)
2. Another right arm. (4112-1854.)
3. A right leg. (4110-1854.)
4. A left leg. (4111-1854.)
5. Another left leg, bent. (4113-1854.)
No. 12. *Skeleton in wax.* (4114-1854.)

The second section is headed with the name of Donatello, to whom by some strange aberration No. 13, *A Cow in Terra Cotta* (4103-1854), was ascribed. This uninteresting little figure, which was afterwards fathered on Baccio Bandinelli, looks as if it came from a Neapolitan *presepio* of the late eighteenth century. In the same section, according to the Academicians' report, was included a pretty little marble relief of the Child St. John (4102-1854), which is actually of the school of Rossellino.

The third section contains the work of Giovanni di Bologna. No. 14 is a terra-cotta figure of *Diana* (4124-1854); No. 15 a wax sketch for *The Sabines* (4125-1854); and No. 16 a wax sketch for *Hercules with the Centaur* (4126-1854).

Section four, with the work of various authors, begins with No. 17, the very interesting terra-cotta model of *Jonah* (4123-1854), which, when the collection was in Paris, was ascribed with some considerable plausibility to Raphael. No. 18, *Architecture* (4121-1854), is a beautiful terra-cotta sketch by Giovanni dell' Opera for one of the figures on Michael Angelo's tomb in Santa Croce. No. 19, a recumbent *Monumental Figure* in terra-cotta (4122-1854), seems to be by some unidentified sculptor (possibly Vincenzo Danti) working in the tradition of Michael Angelo. The next three numbers are probably rightly ascribed to Duquesnoy; No. 20, *Santa Martina* (4129-1854), No. 21, a *Child in terracotta* (4130-1854), and No. 22, a *Fragment of a model of an Angel*

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or Amorino in wax (4131-1854). There is no name attached to No. 23, a wax bas-relief of the *Nativity* (4134-1854) of no very great merit. No. 24 is a plaquette in bronze of *Ganymede* (4120-1854), by Giovanni Bernardi after the drawing by Michael Angelo (Molinier, 328). The remaining objects in the collection are not numbered in the catalogue. They are: a wax Madonna (4135-1854), a kneeling friar (4127-1854), a sketch of one of the Caricatura Statues of the Boboli Gardens (4132-1854), and a brilliant terra-cotta sketch relief of the Rape of the Sabines (4128-1854) by Giovanni Bologna. With the collection was also acquired a wax model of Giovanni Bologna's *St. Luke* (4136-1854), and a tiny wax group of a baited bull (4133-1854) which does not figure in the catalogue at all.

It will be seen that the collection is a miscellaneous one. But out of the thirty-four objects in it sixteen were ascribed to Michael Angelo, and three more are closely connected with him. These form a group that has many similarities with the collection of eighteen or nineteen models in the Casa Buonarroti at Florence. Like the models at the Casa Buonarroti, they have been surprisingly little discussed in the enormous literature on Michael Angelo's work. Five of them only, from both collections together, are illustrated in Dr. Fritz Knapp's monograph (1907) in the *Klassiker der Kunst*; four from the Casa Buonarroti, in the Bode-Bruckmann *Denkmäler der Renaissance Skulptur Toskanas*, in the text of which (p. 174) Dr. von Bode writes of the models at South Kensington that not one of "these mostly insignificant works" can be ascribed with even a shadow of probability to the master. The only writer who has dealt with them at any length is Dr. Thode in his six volumes, *Michelangelo und das Ende der Renaissance*, and *Michelangelo, Kritische Untersuchungen*, consecutively numbered (1902-1913), and it would not be easy to justify all his criticisms. But a long and in many ways valuable list of models in various materials by and ascribed to Michael Angelo is contained in Vol. VI, pp. 265-286. There is, however, a good deal more to be said about the models in the Victoria and Albert Museum, though the difficulty of coming to any positive conclusion about them on stylistic grounds is obviously very great indeed.

From an æsthetic point of view perhaps the most valuable of all the smaller models ascribed to Michael Angelo, either at South Kensington or elsewhere, is the sketch for a *Slave* [PLATE I, A, B, C], which was No. 4 in the original Gherardini Catalogue (now 4117-1854). I cannot see any reasonable explanation for this figure except that it is the original sketch, or one of the original sketches, for the unfinished statue of a *Slave* for the Tomb of Pope Julius II which used to be walled in among the artificial rocks of that dismal grotto in the Boboli Gardens, and which is now more happily displayed in the Accademia; it is the one illustrated on page 86 of Dr. Knapp's monograph. As such it is accepted by Dr. Thode (III, pp. 264, 284; IV, p. 156, No. xvi; VI, p. 282, No. 601). It is modelled with extreme freedom, the features and extremities barely indicated, in deep red wax, which has at one time been varnished; the varnish has chilled with a sort of bloom in some places, and looks sticky (though it is not) in others. The figure is 6½ inches (16.5 centimetres) high, and is mounted on a tall conical base of wood, now much worm-eaten, with three lead discs fastened on at the bottom to give it stability. Unfortunately no photograph can give more than the poorest idea of this wonderful sketch, which renders the movement and proportions of the figure with a precision which has left little to modify in the marble. For the back of the figure the wax is practically our only authority.[1] Michael Angelo must have begun serious work on the Tomb as soon as the Sistine Chapel Roof was finished in the autumn of 1512, and the *Slaves* have their place in the earliest designs for it; the two finished *Slaves* in the Louvre were completed by 1516, and the wax model probably dates from some years earlier than that.

The wax *Slave* stands in a class by itself. The five anatomical studies grouped under No. 11 in the Gherardini Catalogue (now 4109 to 4113-1854) and the elaborate wax skeleton (No. 12, now 4114-1854) form a closely connected group, and must stand or fall, so far as authenticity is concerned, together [PLATE III, J to O]. They can all be connected with existing works which, in every case except one, can be dated with reasonable certainty. Three of them, a right arm and two legs, correspond with the similar limbs of the *David* (about 1501-1503); one, a left leg, with the *Pietà* in St. Peter's (about 1497-1500); one, a right arm, with the *Cupid* at South Kensington, which if it is identified with the statue made for Jacopo Galli should date either from about 1497 or from about 1505; while the skeleton corresponds fairly closely in reverse with the *Bacchus* (about 1497). The five separate limbs are treated in exactly the same way, showing the muscular system after the removal of the skin; they are made in exactly the same material, a reddish brown wax kneaded up with fibres of tow which can be clearly distinguished wherever a break has occurred; and it would hardly be possible to maintain that they are not by the same hand. We have no single

[1] This sketch was the object of Rodin's particular admiration (he once suggested to me that a *prie-dieu* ought to be placed in front of the case in which it was then exhibited with the other models), and his figure of the *Muse* for the Victor Hugo monument, of which there is a bronze at South Kensington (A36-1914), is clearly influenced by it.

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authenticated anatomical study in the round by Michael Angelo with which they could be compared, and stylistic comparison with the drawings of the same period is extremely difficult. But those who like Dr. Thode, Dr. von Bode, and indeed apparently almost all other writers on Michael Angelo, explicitly or tacitly deny their authenticity have a great deal to explain. The *David* has always been in Florence. The *Pietà* has always, since its completion at least, been in Rome. The *Cupid* (assuming it for the moment to have been Jacopo Galli's) was also in Rome, but in a private collection. It would be a strange coincidence if some ardent student of Michael Angelo's work should have prepared anatomical studies after these widely scattered statues in the sixteenth century, using exactly the same material for all and selecting a group of statues of almost exactly the same period in his master's long life. It would be stranger still if they were the work of an imitator, whether honest or fraudulent, of a later date, for Galli's *Cupid* disappears completely from our knowledge in the middle of the sixteenth century, and the statue now at South Kensington was not discovered in the Orti Oricellari at Florence until the year in which the Gherardini models were already in London on approval for purchase. If, however, they are studies by Michael Angelo himself it is not without importance to remember that the commissions for the *Pietà* in 1497-98 and for the *David* in 1501 followed closely on the young sculptor's period of work at the hospital of Santo Spirito, "where by the repeated flaying of dead bodies, to study matters of anatomy, he began to give perfection to the mighty draughtsmanship that he afterwards possessed."[2]

The right arm of the *David* (4109-1854), which includes a part of the shoulder [PLATE III, K], is 10½ inches (27 cm.) long. Parts of the thumb and the fingers are broken off; the wrist is slightly more flexed than in the marble, and the hand rather differently treated, but there can be no reasonable doubt that the limbs correspond. Apart from the description in Sir Charles Robinson's *Catalogue of Italian Sculpture* (1862), where this and all the other models are discussed (pp. 136 ff.), this model has been referred to by Clement (*Michel Ange, Léonard de Vinci, Raphael* (1861), p. 331), and illustrated by Symonds (*Life of Michael Angelo* (1893), pl. 8).[3] It is rejected by Dr. Thode (IV, p. 80; VI, p. 284), as too weak and insignificant for Michael Angelo; as well as on the ground of the slenderness of its proportions, a characteristic which is surely general enough in *écorché* figures.

[2] *Vasari*, ed. Milanesi, VII, p. 146.

[3] Some of the other models are also referred to by Clement and illustrated by Symonds, but it would hardly be worth while to give the rest of the references here.

The right leg (4110-1854) which includes a part of the hip and groin [PLATE III, N] is 11 inches (28 cm.) long. The position differs slightly from that of the marble; a difference which is not without interest if the theory expressed by Dr. Gottschewski (*Monatshefte für Kunstwissenschaft*, I (1908), p. 302) is accepted, that the violent movement of the figure to its own right was imposed by the previous cutting of the great block from which the *David* was carved. It is rejected by Dr. Thode (IV, p. 80, no. xi, where the number is quoted as 4112; VI, p. 284) as being with the other two limbs studies made from and not for the marble.

The left leg (4111-1854) is 9½ inches (24.5 cm.) long, and shows a similar slight difference in position. It is rejected by Dr. Thode (IV, p. 80, no. x; VI, p. 284) as not by Michael Angelo. It is mounted on a circular base of turned wood with slightly hollowed sides, smeared all over with wax; the other anatomical models are on rough rectangular wood bases, and all of them are weighted with from one to three thicknesses of lead underneath. These bases give the impression of considerable age, and may well be more or less contemporary with the models themselves, which are suspended on them when necessary by thick copper wire supports [PLATE III, M].

The other right arm (4112-1854) is almost certainly the arm of the *Cupid*. This identification has never been published. It is naturally not suggested in the original Gherardini Catalogue, the compiler of which could never have seen the marble. But it is rather curious that the similarity between the two limbs should never have been noticed by a critic so able and so clear-sighted as Sir Charles Robinson, who must have seen both wax and marble within a few yards of one another many hundreds of times. The arm does not show the attachment to the shoulder [PLATE III, L], and is 9¾ inches (25 cm.) long. It is mentioned and rejected by Dr. Thode (VI, p. 284) as a variant right arm for the marble *David*; a suggestion which it seems difficult to reconcile with his theory that these models are the work of a student imitating the marble.

The identification of this wax model as the right arm of the *Cupid* raises a number of interesting problems into which there is hardly space to go in this article. It certainly affects the question both of the genuineness of the marble, which has been rather strangely doubted by a number of eminent critics, and of its date; and it helps towards explanation of the action of the figure, for the right hand in the marble has been considerably damaged (the whole left arm is of course a "restoration" by Santarelli, and unfortunately no original model for this has been found). Shortly before his death Mr. Herbert Horne, who was in possession of a piece of infor-

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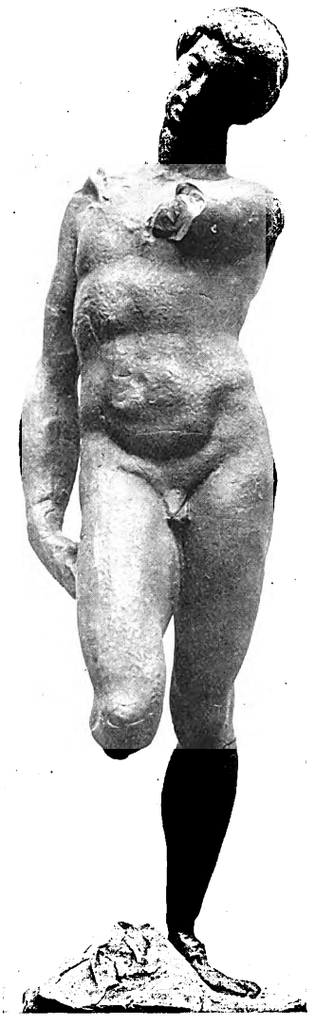
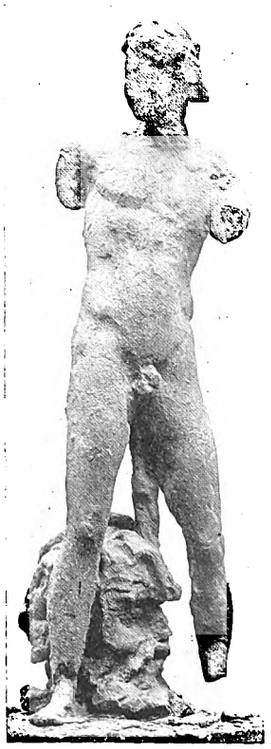
D—Torso of a woman (4105-1854)



E—Study for a *David*. Actual size (4106-1854)

F—*Hercules and Cacus* (4108-1854)

G—Mask; dried clay. Slightly enlarged (4107-1854)



H—*Apollo*; cast in wax (4116-1854)

Plate II. The Wax Models by Michael Angelo in the Victoria and Albert Museum

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mation about the statue which he never published and which may I am afraid now be lost, wrote me several very interesting letters on the subject; I hope that they may one day be printed. I may perhaps quote here his comments on the wax model, from a letter dated December 12, 1913:—

"First, let me say that your contention that the wax-model is a study for the r. arm of the "Cupid" seems to me more than plausible. The movement of the hand and wrist is in itself almost conclusive. The difference of pose in the upper arm is to be explained by the fact that the model was doubtlessly done from the dead subject; the torso of which would obviously not be in movement but rigid; while the rest of the arm and hand were posed as nearly as possible in the position required. Is not a similar difference, produced by the rigidity of the torso, to be seen in the models for the big David?"

Even at the risk of repetition it must be insisted that this identification makes it exceedingly difficult to deny the authenticity either of the group of models to which the arm belongs or of the marble statue, against which Dr. Brinckmann has been the latest to state a case in his *Barockskulptur* (1919), pp. 28, 29.

The fifth study for a separate limb is the left leg of the Dead Christ in the *Pietà* at St. Peter's (4113-1854); it includes a part of the hip, and measures 7¼ inches (18.5 cm.) in length [PLATE III, o]. It was identified, probably by a slip of the pen, with the corresponding limb of the Christ in the much later *Pietà* in the Cathedral at Florence (which it only very distantly resembles) in Sir Charles Robinson's *Catalogue* (p. 137). It is rejected with a reference to the Florence *Pietà* by Dr. Thode (VI, p. 284).

The anatomical figure (4114-1854) is of a different character to these separate limbs, though it may conveniently be considered with them. It is a skeleton, with the fleshy parts added on the lower half of the trunk, built up in red wax on an elaborate framework of copper wire; each finger has a double wire articulation of its own. It measures 18¾ inches (48 cm.) in height; the left arm, part of the right arm, and both the feet (except the left big toe) are missing [PLATE III, j]. The back, which shows the great erector muscles on each side of the spine and the fleshy masses of the trunk between the lower ribs and the haunch-bone, is almost finer than the front, though the modelling of the sagged belly looks thoroughly in accordance with Michael Angelo's manner. The red wax is coated with a blackish film, which seems also to be of wax. The relation to the marble *Bacchus* was noted by Sir Charles Robinson (*Catalogue*, p. 136); the skeleton has almost precisely the same attitude and movement, but in reverse. This reversed position would be readily explicable if the not very generally accepted theory of the derivation of the *Bacchus* from the antique *Bacchus and Ampelos* group is correct; if the *Cupid* is derived from the so-called *Ilioneus* it looks as if Michael Angelo had made a practice in his youth of reversing antique motives in his sculpture. The skeleton is rejected by Dr. Thode (VI, p. 283). Sir Charles Robinson refers to a similar figure in the Casa Buonarroti, but this is not now to be traced; it may be worth noting that the catalogue of the Borilly collection at Aix in the early seventeenth century[4] mentions three "skeletons" by Michael Angelo, apparently in terra-cotta and about eighteen inches high.

These anatomical studies, now exhibited together in one case, form a consistent group; the remaining models, shown in a corresponding case, are of a much more miscellaneous character and are all illustrated on Plate II. The most important of them in every way is the large wax model of *Hercules and Cacus* (4108-1854), which may be accepted as a study for the marble group contemplated by Michael Angelo in 1508 and projected by him about 1525-1528. It is in dark brownish wax, and measures 15⅛ inches (40 cm.) in height, the head and arms of Hercules being missing, and a part of his right foot made up in paler wax [PLATE II, f]. This nobly designed group, of which there is an almost exactly similar version in dried clay (or stucco) in the Casa Buonarroti, lacking the head and one arm of the Cacus, has been referred to in the monographs by Grimm (1860, pp. 102-3), Clement (p. 337), Symonds (I, p. 439, pl. 33), and Thode (III, pp. 468, 470-71; V, p. 296, no. 11; VI, p. 283, no. 604), as well as by Wickhoff in his work *Die Antike im Bildungsgange Michelangelos* (1882, p. 432), and seems on the whole to have been accepted as genuine, though it was doubted by Dr. Knapp (op. cit., p. 152).

The group, apparently begun as *Hercules and Cacus* with a view to execution on a colossal scale to match the *David*, may have later been transformed into *Sampson and a Philistine*; a modification with two Philistines is well known in bronze, and the composition was frequently imitated, sometimes with most ludicrous effect, as when Daniele da Volterra worked it in to his painting of the *Massacre of the Innocents*. We know from Vasari (ed. Milanesi, VII, p. 201) that Michael Angelo made a model for it "which was held for marvellous, and a most lovely thing."[5] The general analogy of the grouping with that of the *Victory* for the Tomb of Pope Julius II has been noted by Wickhoff and others, and the group may perhaps have been incorporated in one of the many variant designs for it.

The torso of the *Hercules* is closely imitated from some version of the *Discobolos*[6]; so closely

[4] *Gazette des Beaux-Arts*, XVII (1878), p. 424.

[5] The whole question of this model and its derivatives has been treated by Dr. von Schlosser and Frau Dr. Tietze-Conrat in the Vienna *Jahrbuch*, XXXI (1913)) pp. 108 ff., and the *Kunsthistorisches Jahrbuch* XII (1918), pp. 57 ff.

[6] This has been pointed out by Dr. Alois Grünwald, *Ueber einige Werke Michelangelos in ihrem Verhältnisse zur Antike*,

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that there can be no question that Michael Angelo had seen and studied such a version, no doubt a mere torso like the strangely restored one in the Capitoline Museum.[7] The same movement of the shoulders and hips seems to have haunted Michael Angelo at one period of his work, and reappears with a similar perversion of the original motive in Giovanni Bologna's *Hercules and Nessus*.

Unlike the preceding models, the much mutilated *Torso of a Woman* in black wax (4105-1854) cannot be related to any known work. The arms are missing, the legs are shown to just below the knees; it measures 9¼ inches (23.5 cm.) in length [PLATE II, D]. It is presumably the model referred to and rejected by Dr. Thode (VI, p. 284), but there are several references to what is described by him as a terra-cotta with this number (IV, p. 156, no. xvi; VI, p. 282, no. 602), which appear to be based on a confusion with the curious unfinished marble statuette of St. Sebastian (7561-1861); his suggestions can in consequence hardly apply. The wax torso has been very roughly handled and may have been distorted while the wax was still soft. It would be rash to pronounce on its authenticity. But it has some resemblance to a torso of a woman in dried clay at the Casa Buonarroti (No. 4, regarded by Dr. Thode as a study for a *Victory* for the Tomb, and illustrated in the Bode-Bruckmann *Denkmäler*, pl. 531) and there seems no very strong reason against accepting both as Michael Angelo's work.

The tiny statuette of *David* (4106-1854) bears no relation to the marble statue. It is in bright red wax, 3¾ inches (9.5 cm.) high: both the arms are missing, but the enormous head of Goliath is clearly indicated between the feet [PLATE II, E]. It is rejected by Dr. Mackowski in his monograph (1908, p. 368); Dr. Thode (IV, pp. 80-89; VI, p. 283), calls it a fine and delicate piece of work which, however, in no way reveals Michael Angelo's hand. It must be added that it has hardly more resemblance to the sketches generally associated with the lost *David* in bronze commissioned in 1502 (IV, pp. 84 ff.), except in the presence of the head of Goliath. Robinson has suggested (*Catalogue*, p. 139) that the pose of the figure is derived from one of the colossal *Horse Tamers* of the Capitol. The model is quite unlike any other work either at South Kensington or in the Casa Buonarroti; it does not suggest the qualities usually associated with Michael Angelo, but the possibility that it is a rejected idea for the bronze is not altogether to be excluded. The wood base is an old one, of octagonal section, with the usual lead weighting.

The little *Mask* in dried clay (4107-1854) was early considered as a sketch for the mask under the arm of the *Night* in the Medici chapel. It is 2¾ inches (7 cm.) high [PLATE II, G]. Besides the references by Dr. Thode (IV, p. 487; VI, p. 283, no. 605) it has been illustrated by Dr. Steinmann in his *Geheimnis der Medicäer-Gräber*, p. 81; its authenticity is accepted by both these writers, but was denied by Wickhoff in his review of the latter book. The connexion with the mask of the *Night* can hardly be maintained; but it is identical in material and closely similar in handling with two masks and two other fragments in the Casa Buonarroti (Nos. 6, 7, 8, and 9), and all five may not impossibly be scraps from Michael Angelo's workshop.

When we come to the *Apollo* (4116-1854) we are on different ground. This little figure, 10¾ inches (27.5 cm.) high [PLATE II, H], has lost the greater part of the right leg below the knee, and the head has been broken off and replaced. It is accepted as a genuine study for the marble in the Bargello, from which it shows considerable variations, by Dr. Thode (V, p. 287; VI, p. 282, no. 603). It does not, however, seem previously to have been noticed that the wax is cast in a mould, not modelled. It cannot possibly be an original sketch, and its surface suggests that it is not even a cast from such a sketch, but rather from a reduced and altered copy of the marble intended for reproduction in bronze. The figure is identical in technique and material (a purplish wax) with the reversed *David* model (No. 1) in the Casa Buonarroti, a model which oddly enough is usually described as in terra-cotta (e.g., on the Alinari photograph, Pe Ia No 3532, and in Knapp, Bode-Bruckmann and Thode), and accepted as an authentic sketch. It is, however, practically certain that neither of them is in any direct sense by Michael Angelo.

The remaining figures ascribed to Michael Angelo in the original Gherardini Catalogue (and in some subsequent publications) may be more briefly disposed of. The terra-cotta copy of the *Dawn* (No. 1) was described by mistake in the Robinson *Catalogue* as the *Night* and has hence been wrongly identified as the missing figure from a set of copies by Tribolo of which the *Dawn*, *Day* and *Evening* are in the Bargello (Nos. 169-171). Copies of the Medici Chapel figures abounded in the sixteenth century, and this it not a particularly distinguished one. The terra-cotta *Hand* (No. 2), once more famous than it is to-day, is closely related to the well-known drawing of a hand in the Louvre (Berenson 1740) now generally considered as a deliberate imitation of Michael Angelo by Passerotti. It has

in the Vienna *Jahrbuch*, XXVII (1908), pp. 145-7; a supposed inferiority in the rendering of the torso is taken by him as disproving Michael Angelo's authorship of the model.

[7] Stuart Jones, *Catalogue* (1912), p. 123; *Galleria*, 50. This seems to have been in Rome in 1513.

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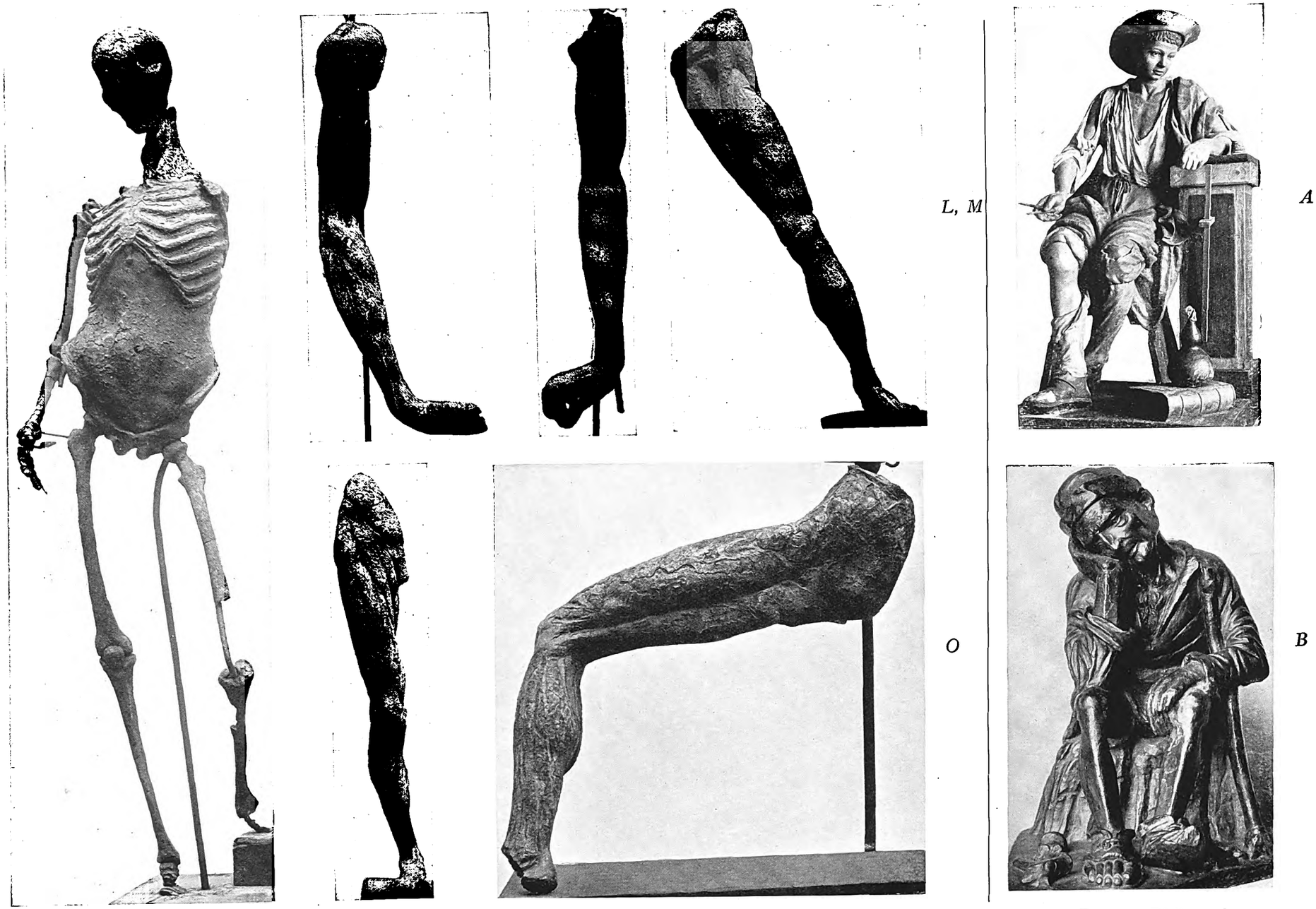

J—Anatomical figure; study in reverse for the *Bacchus* (4114-1854). *K*—Right arm of the *David* (4109-1854). *L*—Right arm of the *Cupid* (4112-1854); *M*—Left leg of the *David* (4111-1854); *N*—Right leg of the *David* (4110-1854). *O*—Left leg of Christ in the *Pietà* in St. Peter's (4113-1854)

A—*The Peasant Philosopher*
B—*The Stonecutter*

Plate III. The Wax Models by Michael Angelo in the Victoria and Albert Museum

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been discussed by Dr. Steinmann[8], who suggested that it was an original work by Michael Angelo or Tribolo and that the drawing was copied from it. But it seems more likely that it, too, is the work of a sixteenth-century imitator. The *Victory* (No. 7), though connected with the work of Michael Angelo by Dr. Thode (IV, 158), is, in fact, a sketch by Giovanni Bologna for the marble group of *Virtue overcoming Vice* in the Bargello. Finally, the so-called *Marsyas* (No. 10), is a wax casting (like the little *Apollo*) of the well-known *écorché* type, with the figure springing into the air, which has been vaguely attributed to Agrate, Cigoli, Francavilla and others.

But with regard to the models discussed in the earlier part of this article, and particularly the *Slave* and the anatomical studies, the evidence in favour of their being actually by the hand of Michael Angelo seems strong enough to require a much more reasoned refutation than it has hitherto received. The *Hercules and Cacus* has also admittedly good claims to recognition; about the *Torso*, the *Mask*, and the tiny *David* it is less easy to be confident; while the *Apollo* is almost certainly not an original work.

SOME OTHER MODELS BY AND ASCRIBED TO MICHAEL ANGELO.

The Victoria and Albert Museum possesses casts (1900-20 and 21) of two torsos of the Penitent and the Impenitent Thief, which belonged to the sculptor Alfred Stevens; there is no reason to suppose that these were in wax, but the models are often ascribed to Michael Angelo (cf. Thode, VI, p. 266, no. 558; and p. 285, nos. 607-8).

There are two models ascribed to Michael Angelo in the British Museum, a rather large torso of a man in terra-cotta and a small headless and armless recumbent figure, with the legs crossed, in wax; both purchased in 1859 from the "Buonarroti Collection."[9] The second has been discussed in this magazine (XI (1907), pp. 189-90) by Sir Charles Holmes, who compares the handling of the figure to the *Hercules and Cacus* in the Victoria and Albert Museum, and concludes that there is something to be said for Michael Angelo's authorship. The figure has been regarded as a sketch for the *Evening* in the Medici Chapel; it shows almost as much or as little likeness to one of the unfinished Slaves in the Accademia. The terra-cotto torso, which is ascribed by Sir Charles Holmes to Bandinelli, reminds me rather of Giovanni Bologna.

In the National Gallery of Scotland in Edinburgh there are three large models in red wax of the Madonna and the two seated figures of Lorenzo and Giuliano in the Medici Chapel[10]; these seem all three to be copies after the marble statues, probably made with a view to the preparation of bronze reductions.

The only large collection of models ascribed to Michael Angelo, besides the Gherardini and Casa Buonarroti Collections, is that formerly in the possession of Professor Hähnel; it was, I understand, sold last year to America. The numerous models in this collection, all in terra-cotta, seem to be quite different in character from any others; they can be traced back to the last quarter of the sixteenth century, when they were acquired in Bologna by Paul von Praun.[11]

The models in the Casa Buonarroti are not very easy to study, and so far as I know no catalogue of them, except the list by Dr. Thode, has ever been published. Twelve years ago, in October, 1911, Dr. Poggi was kind enough to have the cases opened for me, and I was able to examine the models with Mr. Loeser, Count Carlo Gamba and Dr. Frizzoni. From notes made at the time, the list of them may be set out as follows :—

No. 1. The *David*. A cast, not modelled, statuette in dark red wax, similar in surface and colour to the *Apollo* (4116-1854) in the Victoria and Albert Museum; about 51 cm. high, on a moulded wood base. This statuette has hitherto been described as clay, and generally regarded as an original sketch. It is said to have come from the Medici Guardaroba. Illustrated, Knapp, p. 9; Bode-Bruckmann, pl. 512, p. 174; Thode, III, p. 183. See also Thode, IV, p. 79 (vii), and VI, pp. 279, 280 (581), where it is described as a figure of a young man in terra-cotta, not intended for the *David*, and related to a drawing in the Louvre. The attitude is almost exactly that of the marble, but in reverse.

No. 2. An old man (perhaps a St. Jerome) apparently in wax. Clearly not by Michelangelo. Rejected by Thode, VI, p. 280.

No. 3. The *Sampson* or *Hercules* group, in very pale terra-cotta (or perhaps coloured stucco?). Illustrated, Knapp, p. 153; Bode-Bruckmann, pl. 531. See also Thode, III, p. 470; V, p. 296; VI, p. 280 (582), in each case described as in stucco. Almost exactly similar to the wax group in the Victoria and Albert Museum (4108-1854).

No. 4. Torso of a woman, with both legs (one knee partly broken off), in dried clay. Not at all unlike the wax torso (4105-1854) in the Victoria and Albert Museum; about 35 cm. high, on a rough terra-cotta base. Illustrated, Bode-Bruckmann, pl. 531. See also Thode, III, p. 470; IV, p. 158; VI, p. 280 (583), where it is described as a study for a figure of Victory for the Tomb of Pope Julius II.

No. 5. Figure for a crucifix, in wood. Not by Michael Angelo. See Thode, VI, p. 280 (583), where it is doubted, but described as in wax.

No. 6. Mask or head. This and the three following objects are in the pale terra-cotta or dried clay of the mask (4107-1854) in the Victoria and Albert Museum, and are quite like it in character. See Thode, VI, p. 280 (585), where this mask is doubted.

No. 7. Mask or head. Thode, VI, p. 280 (586); doubted.

[8] *La Mano di Michelangelo*, in the *Festschrift für Friedrich Schneider* (1906), pp. 70 ff. *Cf.* Thode, VI, p. 283, and V, p. 217, no. lx; *Frey*, I, p. 245, etc.

[9] Thode, VI, p. 282, nos. 599, 600.

[10] Doubted by Dr. Thode (VI, p. 278, nos. 576-8) on the ground of their technique.

[11] These models have been published and illustrated by Dr. Thode in *Monatshefte für Kunstwissenschaft*, VI, (1913), pp. 309 ff.; they also figure in his list (VI, pp. 267 ff., nos. 560-575g). I have not myself seen any of the originals. But so far as it is permissible to judge from the excellent photographs I have been able to examine it seems to me rather unlikely that any of these terra-cottas are by Michael Angelo himself.

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No. 8. Part of an arm. Thode, VI, p. 280 (587); as for a Hercules.

No. 9. A fragment. Thode, VI, p. 280 (588).

No. 10. *David.* A sketch modelled in a rather dark red wax, with a whitish bloom on it in places as on the models at the Victoria and Albert Museum. About 55 cm. high, on a base of soft wood. Illustrated, Knapp, p. 9; Bode-Bruckmann, pl. 512. See also Thode, III, p. 264; IV, p. 79, no. vi; VI, p. 281 (589), where it is described as a slave. The movement of this fine and perhaps authentic model is very different from that of the marble; it may be connected with the bronze *David*.

No. 11. A recumbent torso and thighs very finely modelled in wax—one thigh of a slightly different colour to the other. About 23 cm. long. See Thode, VI, p. 281 (590) where it is accepted as a genuine study for a crucified thief, but described as in clay.

No. 12. Torso of a young man, in terra-cotta. Apparently not ascribed to Michael Angelo. See Thode, VI, p. 281 (591).

No. 13. Torso of an elder man, in terra-cotta. Apparently not ascribed to Micheal Angelo; rather like the torso in the British Museum. See Thode, VI, p. 281 (592), as genuine, and recalling a Hercules.

No. 14. Wax model (perhaps by Tacca?) of the *Menelaus and Patroclus* group in the Loggia de' Lanzi (found Rome, and bought, according to Furtwängler, by Cosimo I in 1570). See Thode, VI, p. 281, as a *Pasquino*, not by Michael Angelo.

No. 15. A thigh in wax. Quite small, and possibly by Michael Angelo, with the three following objects, which resemble it. See Thode, VI, p. 281 (593-595).

No. 16(?). An arm, wax.

No. 17. A hand, wax.

No. 18(?). Part of an arm, wax.

The terra-cotta model for the Medici Madonna, exhibited with these objects, is not numbered and does not seem to belong to the same collection. It is about 47 cm. high. Illustrated, Knapp, p. 142. See also Thode, IV, p. 490; VI, p. 281 (596).

TITIAN'S *VENUS AND ADONIS* IN THE NATIONAL GALLERY

BY SIR CHARLES HOLMES

THE much darkened and embrowned version of Titian's *Venus and Adonis* (No. 34) [PLATE I, A], has long ceased to attract attention at Trafalgar Square. When Mr. Roger Fry in the BURLINGTON MAGAZINE for January last (p. 54) referred to it as a copy of the Prado composition, he said no more than what was the current critical opinion, though close examination showed some passages which were indubitably Titian's own. The painting, of course, had a good pedigree, coming as it did through the Angerstein Collection from the Colonna Palace at Rome. The oldest manuscript account of its condition which we have begins "Broad outlines visible through the colour in the back of the Venus, causing a greyness in parts. Darks of trees above on left blistered." These blisters, due apparently to scorching, had never been satisfactorily disposed of. Some sixty years ago the varnish had been refreshed by the Pettenkofer process, but in the course of time it had completely perished over the damaged parts of the painting. The pigment became more and more friable. Portions actually became detached and fell away, so that some action was necessary to prevent the picture becoming an unsightly wreck. Fortunately the perished and much discoloured varnish—mastic mixed with drying oil as an ancient record showed—came away easily with the somewhat unexpected result shown in the illustration. The whole picture proved to be much more lightly and thinly painted than could have been guessed from its previous appearance. As the old description indicated, grey outlines, enhancing most happily the creamy flesh tones, were visible under the side, back, and shoulder of Venus, round the right arm of Adonis, while in the sky they marked out the general disposition of the cloud forms. Also the mass of foliage on the left had originally been much larger, but had been reduced in two places by painting in sky upon the extremities of the leaf clusters. This overpainting had grown translucent with time, and showed plainly through the sky: its presence being accented in places by the flaking away of the superposed pigment. These corrections alone would suggest that our work was not a copy of any preceding picture, but an independent experiment in design. Other considerations support this view, and indicate that our picture is not a copy of that in the Prado, but actually a prior version of the subject. A revised and improved design was carried out for the King of Spain [PLATE II, B], while ours, the experimental picture, passed to the Colonna family.

We know that the Prado picture dates from 1554, and was one of the first of the group of mythological pictures which Titian executed for Philip II; a group including the Prado *Danae*, the *Perseus and Andromeda* at Hertford House; the two *Diana* pictures at Bridgwater House, and Mrs. Gardner's *Rape of Europa*. Previously Titian had been engaged upon a series of portraits and religious paintings for Charles V, and thirty years had elapsed since he had executed the famous set of mythological subjects for the Palace at Mantua. His technical method in the interval had entirely changed so that on first returning to classical themes he was necessarily breaking new ground. To this we may ascribe the fact that the earlier pictures of this series are tentative and unequal compared with the later ones.

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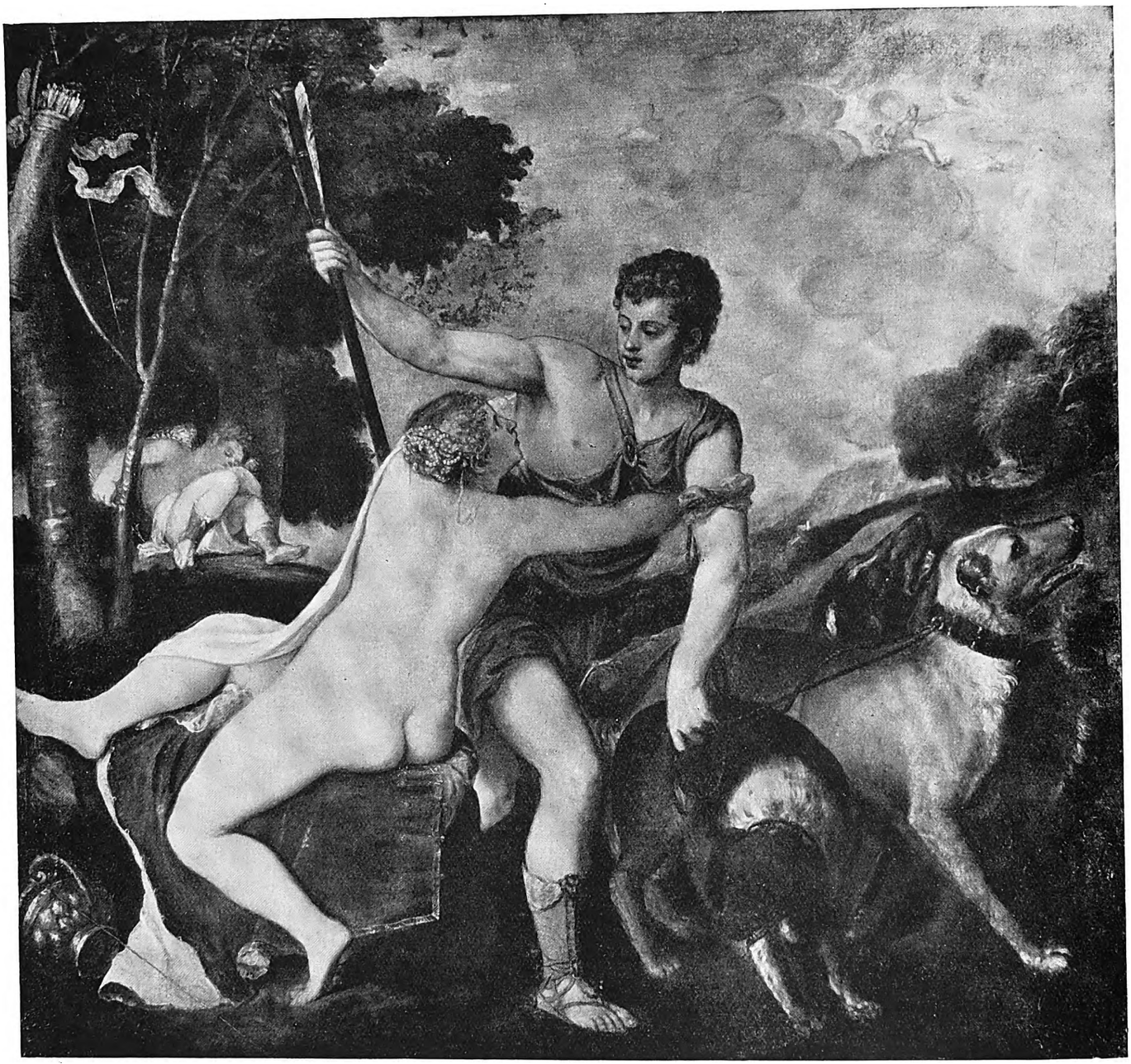

A—Venus and Adonis, by Titian. Canvas, 1.75 m. by 1.88 m. (National Gallery)

Plate I. Titian's *Venus and Adonis* in the National Gallery

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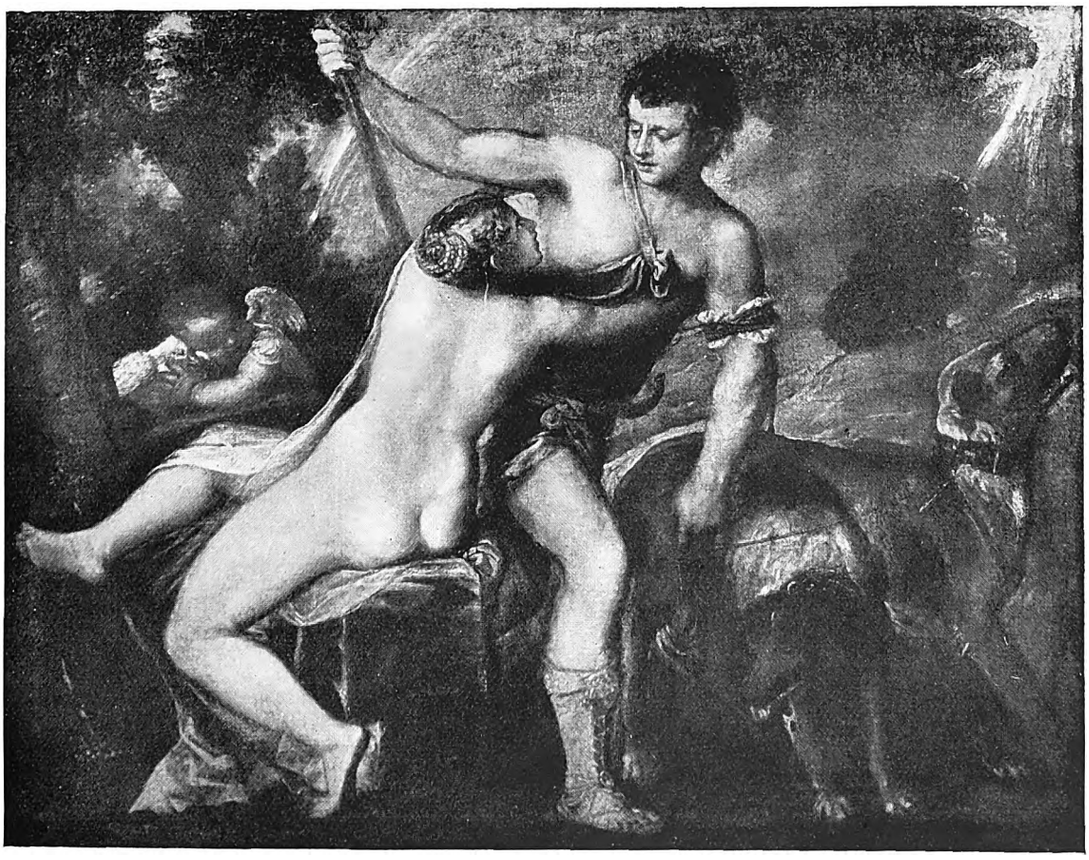
B—Venus and Adonis, by Titian. Canvas, 1.86 m. by 2.07 m. (Prado, Madrid)



C—Venus and Adonis, by Titian. Canvas, 1.07 m. by 1.35 m. (Lord Spencer)

Plate II. Titian's *Venus and Adonis* in the National Gallery

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If we examine our picture carefully we shall find everywhere evidence of Titian's own handiwork. The clouds rolling up from the mountains are painted with his unique sense of form and movement and atmosphere, and with a lightness and freedom of brushwork which Rubens was afterwards to admire and to imitate. The three dogs below are touched in with Titian's peculiar crispness, decision, and economy of method. Their collars and the cords of the leash, one taut the other momentarily slackened, are perfectly presented, while the band of soft rosy material which protects the arm of Adonis from injury is exquisite both in substance and colour. His left forearm is more summary: in one place its contour is actually broken by the strokes defining the back of the largest dog. The light on the back of the hand is indicated by a stroke which is almost too daring. The delicate painting of the foot should also be noticed, and the buskin with its rose-coloured lining and clasp of dark green bronze. Such refinements of execution are not found in studio work, any more than refinements such as the tone and modelling of the back of the Goddess, or the firmness and sinewy strength of her lover's right arm. The back has suffered somewhat from past ill-usage and abrasions, which here and there disturb the form. The left side of the picture is more unequal in treatment, but those familiar with Titian will recognize his hand at once in such passages as the lining of the crimson garment, with its row of loops for fastening, or the quiver of arrows which hangs in the tree above.

There are, however, passages which fall below Titian's best standard. The clump of trees on the right is hastily painted and rather commonplace in form. The crimson tunic of Adonis is not quite satisfactory either in shape or hue. The white drapery which falls down from the left shoulder of Venus is a mere strip of crude paint in strong contrast to the wisp of white filmy material which rests by her thigh. In the Prado picture this white drapery is most delicately finished, as are the folds over the left shoulder of the Goddess. In our picture these are merely indicated by a few hasty dabs of paint. The recumbent Cupid is not happily conceived, and above him the lines of the bow and the sapling come into awkward conflict. The sum of the dark masses on the left side of the picture, so nearly balances that of the dark masses on the lower right-hand side as to deprive the design of accent, and the painting out of certain parts of the foliage, to which I have already referred, has not been sufficiently drastic to remedy this initial error in proportion.

A comparison with the Prado picture, and with the still later version of the subject which was shown last winter at Messrs. Agnew's and is here reproduced [PLATE II, c], will indicate Titian's successive efforts at improving the design. In the Prado picture the trees to the right become more shapely; a white vest is used to break the awkward contour of the tunic of Adonis; by a skilful folding back of its edge the white drapery of Venus is finished and made delicate; the troublesome lines of the bow, quiver, and sapling are rearranged harmoniously, and the mass of the trees to the left is curtailed still further. Not only do the trees now become a compositional unit of much better relative proportion, but they make a valuable reinforcement to the upright line of the javelin which is the main pivot of the remodelled design. In the last version of the three, the scheme is made still more emphatic and compact by cutting away all the top part, and by introducing the rainbow which echoes and accentuates the sudden movement of the goddess. The tunic of Adonis is remodelled. The infelicitous sleeping Cupid is at last done away with, and gives place to another Cupid clasping a somewhat bedraggled bird. This Cupid, by the way, forms the subject of the little picture by Padovanino, in the National Gallery (No. 933). The dogs, so magnificently realized in our picture, are reduced to two in number, and those are made mere shadows. From the style of the painting it would appear that this later revision took place at least five or six years after the Prado picture had been completed.

By the aid of the reproductions the readers of the BURLINGTON MAGAZINE will be able without difficulty to follow these changes in design. Our picture clearly was the earliest of the three. Up to a certain point Titian gave it every care, but then became dissatisfied with certain fundamental defects in the design, and started the work afresh upon a new canvas. This new canvas became the Prado picture. The prior version in some parts (e.g., the white draperies) still unfinished, was disposed of later[1] to a less important patron than the Spanish king, and so came ultimately to Trafalgar Square. Since actual details of workmanship cannot be judged by reproduction, the picture itself is being exhibited at the National Gallery for a month or two in its naked state, before the final repairs are made, and the new coat of varnish applied. In this condition, the artist's method of work, and the *pentimenti*, which have so important a bearing upon the picture's place in Titian's career, can be easily examined. Not the least interesting point is the manner in which the damage by fire has em-

[1] That the Trafalgar Square painting remained in Titian's studio for some little time is indicated by comparison with Lord Normanton's version of the subject, illustrated in the BURLINGTON MAGAZINE, Vol. IV, p. 17. This is clearly a studio variant of our picture, the principal differences being a reduction in the height of the composition, the stylization of the tree forms, the attempt to relieve the bareness of the shoulder of Adonis by means of a sleeve, and the suppression of the awkward line made by the bow.

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browned the greater part of the foliage on the left. Its original colour, a fresh golden green, has survived intact only at the top of the picture. This survival, however, is enough to show that our *Venus and Adonis* when it left Titian's hands must have been far more lively in effect than the canvas which we now possess, although the enforced removal of the old varnish has revealed refinements of colour and workmanship which were no less unexpected than they are valuable to a collection where the later stages of Titian's painting are as yet not otherwise represented. It has the further merit of never having been disfigured by repaints.

FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—IX

BY D. S. MacColl

GEORGES JACOB

THE final chapter of signed pieces in the Wallace Collection is that of chairs and sofas. Of the three makers represented at Hertford House, Georges Jacob, M. Gourdin, and J. B. Lelarge, the first is the most famous, and with him I will deal in the present article. It so happens that there has recently appeared a very full account of his life and work.[1] Jacob has therefore the good luck to follow Charles Cressent in attracting a devoted monographist; a work on Migeon is, I believe, in preparation, and some day, I suppose, we shall have corresponding volumes on Riesener and other leading worthies, whose spirits must be waxing impatient. For M. Hector Lefuel the task was one of piety as well as scholar's zeal, for he joins to other artist strains a family connexion with his subject: he himself has renounced for research the promising beginnings of a painter's career. The book illustrates once more what a wealth of French family history is stored on the piled-up shelves of old lawyers' offices, as well as in other quarters. A life based upon such sources is bound to be a kind of legal skeleton, accidental so far as an artist's career is concerned; but out of the dry matter of marriage-contracts, leases, litigations, death-inventories and the rest something to the main purpose can be winnowed out. A human side, in Jacob's case, is unusually well preserved by portraits, and M. Lefuel furnishes the necessary filling for his biographical skeleton in a list of identified pieces, in "memoires" of work done for important clients, sale notices, and a fair modicum of well-reproduced specimens.

Georges Jacob (1739-1814) was the founder of a line. Under his own name he worked from 1765 till 1796: his second son François Honoré Georges Jacob-Desmalter took up the running along with his elder brother Georges II as "Jacob-frères" from that date till 1803; on his brother's death joined with his father in an association which continued till 1813, and after the father's death was director of the firm till 1824. Alphonse Jacob-Desmalter, of the third generation, succeeded to the direction in 1825, and maintained the family reputation till 1847. The Jacob stamp, then, under seven variations, marks furniture produced during eighty-two years under nine changes of government and several revolutions of fashion from Louis Quinze to Louis Philippe.

Georges I was of Burgundian stock, born at Cheny, near Tonnerre, on the river Yonne. He came as an orphan to Paris at sixteen: of his six months' apprenticeship, as of his earlier education, nothing is known, but he was probably journeyman for three years with Louis Delanois. On September 4, 1765, he was admitted master: his "master-piece," in the original sense, exists, a chair-model, a characteristic bit of wood carving with traces of *rocaille* in its design.

Jacob was not one of those who married into a made business. He started independently, and seems to have succeeded easily. From 1773 he had commissions from the Garde Meuble; from 1781 he was *menuisier ordinaire de Monsieur* (i.e., the Comte de Provence, afterwards Louis XVIII); from 1784 *fournisseur des Menus-Plaisirs*; in 1709 he is described as *Menuisier et Fournisseur des meubles du Roy*, and he was one of the few cabinetmakers, not of German origin, favoured by the Queen. A delightful picture of 1792 by Lepeintre shows him with his wife and five children in their salon of the Rue Meslée, seated on one of his own chairs, examining with his eldest son a portfolio of designs. Madame sits opposite at her embroidery frame; the two other sons and two daughters are grouped about a clavichord or early piano, and a little dog completes the household. Furnishing, dress, bearing, speak for a high degree of ease and cultivation. The Revolution brought a first check to Jacob's fortunes. Among defaulting clients the Comte de Provence was the most conspicuous: his flight left Jacob a creditor to the tune of 85,000 livres, and the obligation was never redeemed. Such associations with the Capets and the "ci-devants" were dangerous as well as disastrous, and Jacob had to demonstrate

[1] *Georges Jacob, ébéniste du XVIIIe siècle.* Par Hector Lefuel. Paris: Albert Morancé, 1923. The author has in hand a sequel, or sequels, dealing with Jacob's descendants.

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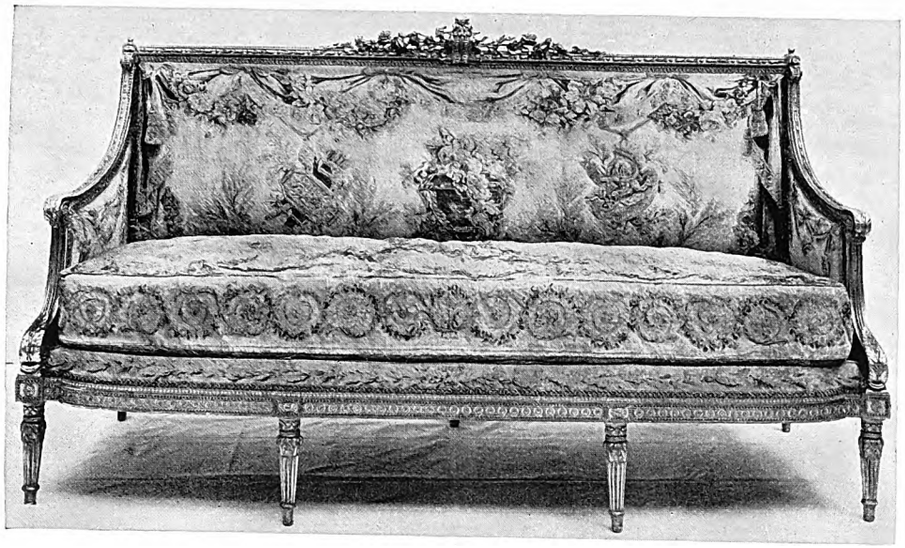
A—Double armchair, by Georges Jacob. 99 cm. by 94 cm. by 63.5 cm. (Wallace Collection, XXII, 35)



B—Sofa, by Georges Jacob. 1.07 m. by 1.85 m. by 0.69 m. (Wallace Collection, XXII, 25)

C—Chair, by Georges Jacob. 99 cm. by 67.3 cm. by 58.4 cm. (Wallace Collection, XXII, 32)

D—Chair, by Georges Jacob. 100 cm. by 71.1 cm. by 61 cm. (Wallace Collection, I, 24)

E—Sofa, *en suite* with D. 1.22 m. by 2 m. by 0.74 m. (Wallace Collection, I, 31)

F—Armchair, by Georges Jacob. (Royal Collection, Windsor Castle)

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his patriotism by undertaking to manufacture five hundred gunstocks for the republican army. The friendship of David, to whom he had supplied furniture, is thought to have given him some security, but he was twice at least denounced. The lofty tone and daring orthography of the documents are so characteristic that they must be quoted. First he was accused of the hideous crime of *accaparement* in the matter of a little pig, aged some four months.

Affaire du citoyen Jacob pour son cochon.

Moi, Dijon commissaire civil de la Section, ayant étés nommée Par le dit Comité Pour la réquisition Des cochons qui setrouves dans L'arrondissement de la Ditte Section; accompagné du citoyen Vauvraye Commissaire aux accaparements de la Section; D'après Les Recherches faites dans L'étendue de la dite Section Nous avons remis ledit Récésement des cochons au président du Comité Civil, le sextidi de la secunde Décade de Floréal.

Le Septidi nous avons été Invité par le Comité de Surviellance de la même section, D'après une d'Enontiation qui luy avoit étés faites Contre le Citoyen Jacob, Ebénistre rue Mélée No. 77 qui avoit tué un cochon qu'il Elevoit chez luy; ledit Comité de Surviellance nous à chargé de nous Transporté Tous les deux chez le Citoyen Jacob pour en constater La pesenteur de L'animal après l'avoir vu; Le dit Cochon étés a peut prés agé de quatre mois. Ledit Cochon pouvoit peser Environ D'après notre Estimation Soixante Livres, Savoir en deux vases, le premier est une Tinette D'environ quinze pouce de diamettre sur Environ autant de hauteur; plaine. Le Second vase est une houle à soupe ordinaire aussy plaine; D'après avoir fait quelque observations sur La Loi au citoyen Jacob; Nous à chargé D'auffrire En son nom à Ladministration des Subsistance qu'il ne Demandé pas mieux que dans Racheter un autre Pour Le Remplacer; La dite déclarration faites par nous avec La plus Grande Exatidu, Et justesse.

Pour nous signés ce 18 Floréal de l'An Second (7 mai 1794) de la République françoise une Et indivisible.

DIJON
Commissaire.

VAUVRAY
comisaire au acaparement.

Then he was accused of harbouring an *embusqué* in the person of his son, who had returned from the front to help with the gun-stocks. The patriot who denounced him answered to the proud name of Posche.

Citoyens

Comme notre Constitution Et fondé sur légalité et quelle est la sauve-garde de tous sans cullotte. Je pense qu'il et de mon devoir; de venir vous instruire d'un à bus qui vient de se glisser dans notre section, et qun homme à qui vous donner votre Confiance protège lui-même celui qui viole les lois Emanées de la Sainte montagne.

Valencienne et toujours au pouvoir du tyran du nord, ses Vils Esclaves vienne de nouveau souiller notre sol en nous Enlevant Landrecies; et des jeunes gens de 18 à 20 ans se promenent paisiblement dans Paris plutot que de deffendre le drapeau de la liberté.

Jacob de la rüe Meslée a fait Revenir son fils du Champ de lhonneur que la loi avait placée aux fonctions sous le vain titre de nécessaire à confection des armes tanditque des vrais sans culottes père de nombreuse famille Restent sans ouvrages et ne peuvent obtenir de la Besogne dans ces honorables fonctions. C'est donc a vous sentinelle du peuple a prendre en considération les faits dénoncéz et affaire dans cette circonstance ce qui vous suggerra votre Equité.

POSCHE

Unpaid debts had shaken Jacob's position: a second and heavier blow fell upon the old man at the end of the Empire. Napoleon's Russian campaign had upset commerce as well as politics, and the enterprise, employing a hundred hands, in which Jacob had engaged with his son, went into liquidation. The son was afterwards honourably reinstated by his creditors, but the ruin was final for the father, who retired into a kind of hospital asylum at Chaillot. The last scene is a meeting with Napoleon, arranged by Fontaine the architect. The Emperor was touched, and promised his help, but the date was November 26, 1813, and Jacob died on July 5, 1814.

The design of Jacob's furniture shares the instability to which we have become accustomed in this survey: we are thrown back from the executant upon draughtsmen, mostly conjectural, who supplied the ideas and imposed the latest modes. One of his earliest royal commissions was for a copy or restoration of one of the well-known *Religion et Sagesse* medal cabinets. These are in the "Boulle" manner, and have till now been attributed to Boulle himself. But M. Lefuel, with high probability, identifies the set with the twelve *médailliers* ordered from A. J. Oppenordt for Louis XIV.[2] Jacob's cabinet and another signed by Montigny are among the five that remain in the Louvre.

Apart from this reversion Jacob's work follows or helps to lead successive fashions from the rococo and more normal Louis Quinze through the approximations to classic models that sprang from the study of Roman antiquities, the excavations at Herculaneum and Pompeii, and the publication of Greek remains, up to the full Empire aridity of Percier-Fontaine. English fashion brought in mahogany, and features that recall Sheraton and Adam. In a few instances the source of Jacob's designs is known. M. Lefuel publishes a drawing by Dugourc for one of his settees, and he executed from David's designs the furniture that appears in that painter's classic pictures, and the presidential chair for the Convention. One of his most notable pieces is the console table in carved and gilt wood made for Marie Antoinette and now in the Louvre. Here he employs the siren motive to be found on two of the Wallace Collection pieces by Dubois, but to better effect by coupling the figures back to back.

There is therefore considerable variety in the types of Jacob's work; but his speciality was the production of chairs and sofas, beds and screens in carved and gilt or partly-painted wood. He was a *menuisier* rather than an *ébéniste*, diverted, by stress of fashion, into mahogany with bronze mounts. By his natural bent he was a sculptor-carver, indulging his own taste

[2] In the Wallace Collection there are two corner-pieces in which the two figures of Religion and Sagesse are combined with a third (Gallery II, 7 and 8). They are of doubtful period, but probably late.

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and the passion of his age for flowers. He was a thorough technician. In one instance it is on record that he applied and rubbed down twelve successive coats of paint, and his gilding was equally scrupulous. His chairs and sofas, with their restrained forms, delicate floral wreaths, rich gold, and coverings of Beauvais or Gobelins, are the typical furnishing of royal or princely houses under Louis Seize, a monument of the French ideal of " conversation " then attained and persisting to our own time, neither too stern for reasonable comfort, nor conceding very much to ease in lolling or wallowing. They are never perfectly pure: there is always some admixture of the trash of decorative shop motives; but there is a near approximation at times to a satisfying combination of exquisite detail with a tonic simplification of form such as Cochin advocated when he wrote in his *supplication aux orfèvres, ciseleurs et sculpteurs en bois*

> Du moins pouvons-nous espérer que quand les choses pourront être carrées sans scandale, les artistes voudront bien ne pas les torturer . . . le vrai moyen de faire quelque chose de nouveau serait de ne se servir que du carré et du cercle.

As M. Lefuel says, there is something of a " cubist " sound in this; revulsions from flowing to strict are periodic; but the late fashion went further, torturing living forms into the dead geometry of cubes and spheres *with* scandal.

One of the two sets at the Wallace Collection (Plates A, B, C) illustrates this return to the square and approximation to a perfect form of its kind. It consists of a sofa, two *causeuses* or *tête-a-tête* or *vis-a-vis* (in English " love-seats," " too wide for one, and barely enough for two ") and eight armchairs, of the form known as "carrée, a La Reine." In the *causeuse* especially the proportions of the rectangle and height of parts are well struck, and the squareness nicely relieved by the curvature of the arms, and their acanthus embellishment. The flower-sprays, delicate in themselves, are uncomfortably brittle for their position, and the rest of the ornament is absent-minded stuff from the decorator's bag: the rich Beauvais tapestry called for plainer framing.

The six chairs in Gallery I (Plate D) stamped, like the set already dealt with, G· JACOB,[3] are more ordinary. They frame a set of Beauvais tapestries after Oudry's designs. The two sofas (Plate E) are *en suite* with the chairs, and may be by Jacob, but are unsigned.

Another of Jacob's specialties is represented at Windsor Castle by an elaborate state bed which is reproduced in Sir Guy Laking's volume. There is a second bed of simpler character. There are also at Windsor examples of the kind of *tête-a-tête* and chairs I have been discussing, and others, recently identified, at Buckingham Palace. On a number of these are old labels, on which is written the name of Daguerre, the furniture-dealer mentioned by Madame Vigée le Brun as supplying Russian collectors, and the destination of the pieces. " pour le sallon."[4] More unusual are the trellis-work settees, armchairs and chairs at Windsor, described but not reproduced by Laking, of which an example is given (Plate F). They are in mahogany, with beading, etc., in gilt bronze, and have a curiously English look. In the Jones Collection at South Kensington are other examples of Jacob's work, and besides those that are known in private English collections there are probably many unidentified, for the stamp, when not obliterated, is often filled up with paint.

[3] The mark between the initial and the name is in the earlier pieces, like ours, a fleur-de-lys; later reduced to a lozenge.

[4] An armchair belonging to M. G. Hoentschell has a similar label, and seems to have belonged to one of these sets. Our chairs, in Gallery XXII, have a label 'Salon D,' the D followed by JC or CJ in monogram.

QUIRINGH BREKELENKAM'S MASTER

BY THOMAS BODKIN

IT is, and has for long been, the custom of critics and cataloguers to describe Quiringh Gerritz Brekelenkam as a pupil of Gerard Dou. Beyond the facts that both were natives of Leiden and worked there, and that Brekelenkam was in his pupilage when Dou had established his reputation, evidence was not forthcoming to justify the oft-repeated assertion. Brekelenkam's work presents no remarkable resemblance to that of Dou. He is just as much, and as perceptibly, influenced by those other masters who painted in Leiden—Pieter de Hooch, Gabriel Metsu and even Rembrandt himself. His best pictures, those of the Six, the Ryks,[1] the Schildern,[2] the Brussels[3] and the National Gallery[4] collections are all oblong in form. There is, perhaps, only one notable exception, the little masterpiece in the Louvre.[5] Painters hitherto proved to have been pupils of Dou all show a predilection for the upright composition, almost invariably affected by their master; and most of them constantly employ the niche, or window, setting which Dou so per-

[1] No. 623: Cat. 1914.
[2] No. 32: Cat. 1913.
[3] No. 70: Cat. 1906.
[4] Nos. 1,329, 2,549, 2,550: Cat. 1921. By the way, No. 2,549 is signed, though the fact is not mentioned in the catalogue. I drew Mr. Gleadowe's attention to the signature when I examined the picture a couple of years ago.
[5] No. 2,337: Cat. 1922, Vol. III.

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C—The Artist in his Studio, by Gerard Dou. (Dresden Gallery)

D—The Flautist, by Quiringh Brekelenkam (?). Dated 1637. (Col. Douglas Proby)

Plate II. Quiringh Brekelenkam's Master

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sistently exploited. Brekelenkam very rarely uses this device.

Dr. Hofstede de Groot, accordingly, found it necessary to warn us that, "It is by no means certain that he frequented Dou's studio. This is asserted because Dou at the time exercised an almost unrestricted influence in Leiden, and there was scarcely another painter of the front rank under whom Brekelenkam could have studied." [6]

An early picture by Brekelenkam, here reproduced [PLATE I, A], which I discovered recently in Dublin, proves that there was, after all, good foundation for the old belief. It is signed "Q B" in incised characters on the stone sill; is on panel and measures seventeen and a half inches high by fourteen inches wide. Its theme, composition, treatment and scale suggest the direct influence of Dou in the most compelling fashion. Here is a painter-musician, a familiar subject in so many of Dou's works. Here are recalled the most personal mannerisms of the master, the heavy curtain throwing the room into shadow, the ruffled white music-book breaking the monotonous line of the dark window-sill. Here, too, are a number of the best known properties of the master's studio: the large fiddle, the globe, the pink sea-shell (*strombus gigas*), a special curiosity brought home from the recently-acquired Dutch West Indies. Dr. Martin, describing Dou's studio-properties, remarks that "Dou's pupils used these objects, unless they copied them from their master's pictures, as in some cases they very probably did." [7]

Dou's Dresden *Violinist*[8] [PLATE I, B] and *Artist in his Studio*[9] [PLATE II, C], display the self-same properties as were used by Brekelenkam in the *Flautist;* though both Dou's paintings—the first dated 1647 and the second 1665 — were done long afterwards. For Brekelenkam's *Flautist* shows distinct signs of immaturity. The technique is careful and minute, the preamble of the deed in the half-open box can be read with ease, but there is a tightness, an anxiety, in the handling which plainly betrays the learner.

The identity of the sitter is a problem of no little interest. He bears a striking resemblance to the Dou boy *Flautist* in Col. Proby's collection at Elton Hall[10] [PLATE II, D] and to the young Dou *Violinist* of the Bridgewater collection[11]—in both of which pictures the big fiddle and the globe again appear. The former picture is dated 1636,[12] the latter 1637. Brekelenkam was born in 1620. Dr. Martin is inclined to think that the Proby *Flautist* is Dou himself: but Dr. de Groot considers that this is unlikely, as it represents too young a man.[13] Brekelenkam at the time would have been over sixteen. Dou was twenty-four.

It may be, therefore, that both the Proby and the Bridgewater pictures portray the pupil Brekelenkam in his master's studio; and that Brekelenkam's *Flautist* is a self-portrait of the artist in the same surroundings. I advance this conclusion, without absolute conviction, for what it is worth.

[6] Catalogue of Dutch Painters. London, 1908. Vol. I, p. 339.

[7] *Gerard Dou*, by W. Martin, Litt. D., translated by Clara Bell. London, 1902, pp. 82-3.

[8] No. 1,704, Cat. 1908: De Groot, N. 269.

[9] No. 1,707, Cat. 1908: De Groot, No. 152.

[10] Formerly in the Adrian Hope and Carysfort collections: De Groot, No. 83.

[11] De Groot, No. 82. Reproduced in Martin's *Gerard Dou*,

[12] I owe this information to the kindness of Dr. Tancred Borenius. Neither Dr. de Groot nor Dr. Martin noticed the date.

[13] De Groot, Dutch Painters, Vol. I, p. 371.

A PERSIAN BINDING OF THE FIFTEENTH CENTURY

BY T. HARRISON

THE modern craftsman can only approach the reviewing of a work of great antiquity with much diffidence and reserve, for the scholar knows so much more than he can hope to do about the history and atmosphere surrounding the creation of the work. Still, it is impossible for a skilled bookbinder to handle the work of his Persian predecessor of the early fifteenth century without perforce being compelled to allow his imagination to have full play and try to visualize the conditions under which such wonderful work could be produced, for the whole atmosphere of the book breathes peace and tranquillity.

The manuscript was executed by a Persian artist in the year A.H. 838 (A.D. 1434), probably for Shah Rookh, the son of the world conqueror Timur. He was considered the greatest booklover of his time, and his manuscripts are just as fine as those of European artists of the same period which are famous all the world over. It was, of course, only at the court of such a very wealthy sovereign, where the artist need not worry about the present and future welfare of himself and his family, that such a masterpiece could be produced.

The first approach to the work is one of deep reverence. That indescribable sense of perfect proportion of one part to another and each to the whole impresses one the moment the eye falls on the cover, and the effect on all observers with artistic feeling is that forcible desire to look much deeper than the casual glance, which is so fatal to the craftsman who sees his own work under exam-

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ination. Surely it would be impossible for any person of feeling in this case to do other than follow the irresistible claim that this book makes to examine and enjoy, nay glory in, the minutest detail of the most superb character and intricacy, yet which is never for one moment tiring. One is so generally accustomed to feel the necessity for some open spaces in any scheme of decoration that it is surprising to find that on the outside of the cover there is not a particle of space left undecorated, and yet that the whole effect is restful in the extreme. The detail is so infinitely small that nothing but a delightful soft texture is given to the surface of the leather either with blind or gold tooling, with each sub-division so effectively contrasted in character. These sub-divisions, as also the form comprising the detail, are all characteristically Eastern. The alternating series of borders have been planned with such a fine sense of proportion and relative values in character and expression of ornamental detail that one feels a sense of satisfaction at the first glance, and equally good is the proportion of the combined borders to the centre panel.[1]

The form of expression is somewhat more reserved and quieter in tone than much of the Eastern work one is more familiar with, but nothing is lost in the detail. This detail, which is so very absorbing, is made up of nothing but impressed lines in the leather, a little emphasis being given by stopping out the background, also with blind impressions, the centre panel relieved only by the fine sub-dividing lines in gold and the borders made up of intricately interlaced lines broken by a return to the detailed ornament of the centre panel.

On the outside of the bottom cover there is an equally absorbing display of skill and beauty, very similar to the front side, but just containing that little space of undecorated leather, evidently necessitated by a greater preponderance of gold in the borders, which shows that the craftsman had himself well under control, although out to show the finest skill. The arrangement and detail of this side follows very much that of the obverse with the exception of the open space and the expression in detail and character of one of the borders, and commands no less attention down to the smallest dot.

In the same mode of expression the bend of the flap is decorated with infinite pains and exquisite proportion, the main motif being made up of Persian characters, presumably a quotation, worked in a long centre panel and stopped by two square panels at each end, each panel carefully subdivided in its own and composite borders in blind and gold of carefully considered values. Interwoven in the Persian characters is a free and rather natural growth of ornament, which gives wonderful balance to the main centre panel. The outer side of the somewhat triangular flap fittingly repeats the scheme and character of the outside upper cover, skilfully fitted to the shape, but in opening the board the eye is not allowed to rest very long on the flap, as the interior of the upper cover has been disclosed and demands immediate attention.

It seems as though the artist has been leading up to this point, for here he discloses what surely must be the acme of refinement of beauty and skill of craftsmanship. Here he finds the pronounced character of the ornament demands a large proportion of undecorated space and is so telling in character that more relief is necessary than on the outer cover and therefore gives a large portion of resting place for the eye, showing up in greater contrast his detail. A refined sense of true proportion is again displayed in a manner which portrays the master mind. Again the whole panel is framed in a series of borders equally fine and somewhat similar in detail to the outer covers, but more subordinated to the centre panel. The major portion of this panel is plain, but the centre and corners are rich in the extreme.

The mode of expression of the detail is of a different character from the outsides, the effect being obtained by cutting away the background in the manner of fretwork and laying the cut doublure over a background of gold and blue. The gold is of a depth which suggests that nothing has been spared to obtain a richness of effect characteristic of the whole work, and the blue is one of those rich Eastern blues which is beyond description and which appears to defy the ravages of time, never seemingly losing its lustre. The finely cut detail, emphasized by fine line work, is confined to the centre space and corners similar in shape to the subdivisions of the outside cover and surrounded by a border of blind and gold lines intricate in its interlacement but refined and restful withal.

Evidently no restriction of time has been placed on this master craftsman, for on opening the flap one seems to feel that here he has displayed the very highest of human skill, ingenuity and refinement of artistic ability. The motif for making up the decoration of the doublures is again used on the interior of the flap and repeated to cover the whole surface, delightful variety being obtained by alternating the ground with gold and blue. The arrangement of this repeat to fill in a difficult shape is an achievement which few but those who have tried it could fully appreciate, but those who have will give full merited praise. The scheme for the interior of the flap is daring in its richness, but loses nothing in balance, proportion, or reticence. The inside of the bend is

[1] The binding, together with others from the collection of Dr. Martin, are on view in the Loan Hall of the Victoria and Albert Museum.

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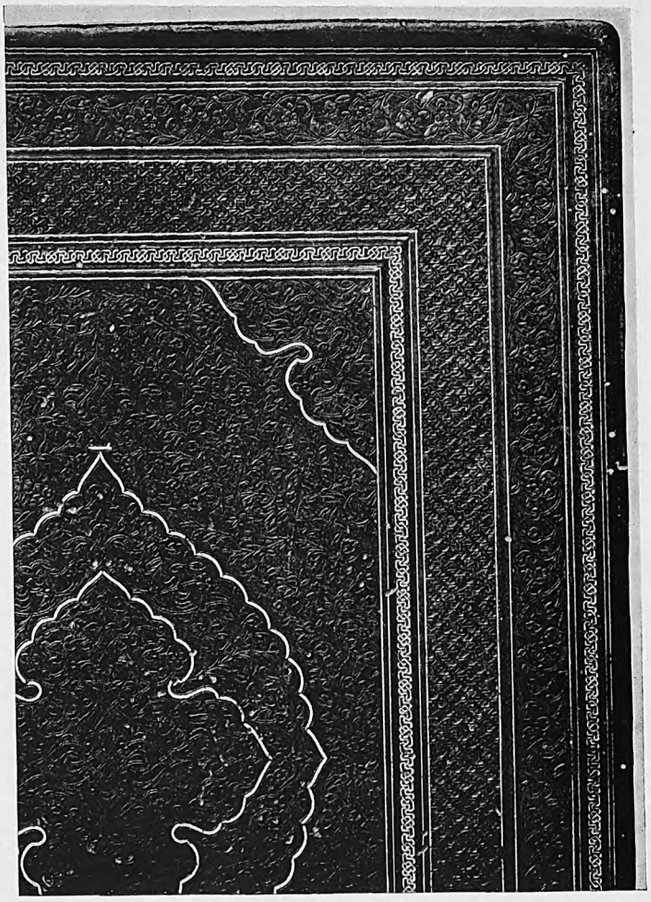
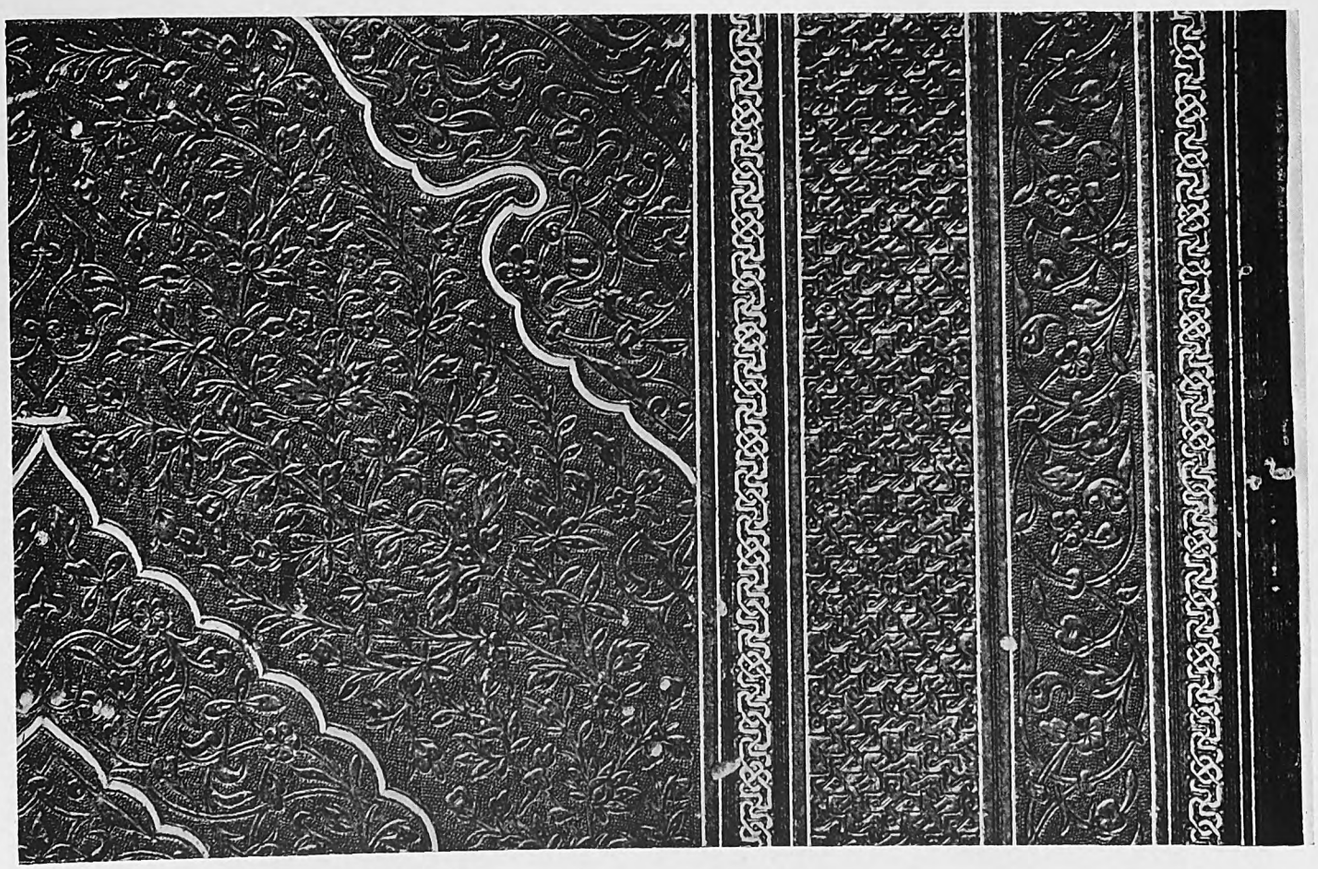
A—Portion of the inside lower cover and flap



B—Portion of outside cover



C—Detail of outside cover, enlarged $\frac{2}{3}$.
Persian binding, *c.* 1434, size, 35 cm. by 26 cm. (Dr. F. R. Martin)

A Persian Bookbinding of the Fifteenth Century

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divided into two main panels with dividing and terminatory subordinate panels, each separately and compositely framed in interlaced and line borders. The general character of each of the main panels is a miniature of the doublure. This bend, although unimportant in the whole scheme, is in itself a masterful achievement. The remaining doublure is a replica of the first only with just the slight difference of alteration of background, which holds the attention and calls for comparison. The portion of background which is gold on the one side is blue on the other and vice versa. First one appeals as being the more satisfactory, then the other, until one decides they are both equally beautiful.

It would be impossible for the modern craftsman to allow this examination to remain where it is. Technical questions arise and he asks how has this result been achieved. Powerful magnifying glasses convince him that the major portion of the blind work has been drawn with a warm point drawn over the moist leather with a fineness and masterfulness of touch which leaves his fellow craftsmen of to-day well in the background. The method of working the gold line is not quite so certain, and various craftsmen have formed different conclusions, but the theory most favoured is that the same method has been followed for the blind work as the gold, but worked over the gold and with perhaps more heat used and less moisture. There has probably been some assistance obtained with impressed small lines and some gouges, but the tools have undoubtedly been small in number and of the simplest character. The leather is presumably goat skin and is in a wonderful state of preservation. Whether this is due to the extreme care and protection the book has had during the centuries, or whether it is due to the original preparation of the skin, may be difficult to determine, but probably both factors have contributed to the preservation of a work destined to delight the eyes of all observers nearly 500 years after its execution.

The paper on which the book is written is in an even better state of preservation than the cover and the writing, so far as an untutored Westerner can judge, is equal to the rest of the work. The two pages[2] which would be the equivalent of the frontispiece and titlepage of European books are so magnificently beautiful as to be worthy of a separate article—certainly worthy of more space than can be given here. One can only say that the character of the ornament, fineness of detail and execution, blending of colour and proportion and general harmony with the whole book is perfection. It is an unsurpassed combination of that inimitable blue, gold and black as shown on the interior of the cover.

Twenty years ago Dr. F. R. Martin showed the binding to a Swedish craftsman, and after studying it carefully, he came to the conclusion that there were about 550,000 impressions upon it and that it would take at least two, perhaps three, years to complete. He did not know of anybody capable of making a copy of the binding, as no craftsman nowadays would have sufficient patience or nerves strong enough to concentrate on one work for such a long period of time. It would be almost as difficult to find a man in this country capable of making a copy of this binding to-day, and it is more than likely that five years for its execution would be nearer the mark on account of the necessary periods of rest. The number of impressions estimated by the Swedish binder must have been very considerably underestimated, as it would appear that the stopping of the background alone would exceed that figure many times over.

For the reproduction of such a work it would not be safe to state a figure to-day. Considering the uncertainty surrounding such an undertaking, and the very necessary care and protection of the workman involved, it would cost several thousand pounds. Mechanical means could be used whereby such a figure would be ridiculous, but a mechanical process could only produce a commonplace cover devoid of soul.

To the great craftsman of the East his fellow-craftsmen of the West pay homage and tribute centuries after his body has returned to mother earth, saluting this monument of skill, beauty, refinement, patience, and devotion, the work of a noble soul; and to-day in the midst of a tired world, one may be forgiven for expressing the hope that it may yet be possible to revert to the peace and tranquillity of atmosphere surrounding this glorious craftsman.

[2] F. R. Martin, *Miniature Painting and Painters of Persia, India, and Turkey*. London, 1912. Pl. 242.

CHILDREN'S DRAWINGS

BY ROGER FRY

A GOOD many years ago, in the BURLINGTON MAGAZINE, Vol. III, p. 225 (June, 1917), I called the attention of lovers of art to the remarkable drawings done by the girls at Dudley High School under the tuition of Miss Marion Richardson. An exhibition of some of these works now being held at the Independent Gallery brings up the question once more. A question it is indeed, for Miss Richardson in

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effect puts a big question-mark against all the assumptions on which the huge industry of art teaching is carried on throughout the country, and less and less will it be possible merely to ignore the query.

It comes to this, the more we teach art along the accepted lines—the more we instil into the minds of the young what I may for the sake of brevity call " South Kensington " principles, the more dreary, mechanical, uninspiring and uninspired does the art of the country become. On the other hand whatever epithets we may choose to designate the work of Miss Richardson's pupils we shall find ourselves unable to use any of these.

It would, I suppose, be generally allowed that the art of our day, at least in all its more widespread and quotidian applications—the art of ordinary illustration and art applied to industry —is as compared with that of past ages terribly lacking in distinctive quality, in invention, in grasp of reality. A kind of gloomy despair at our own inexpressiveness and impotence has settled on us. This gloom takes its revenge by a romantic glorification of the lost splendours of the past, just as disappointed people are wont to imagine their own childhood to have been much more radiant than it was.

In this artistically arid and waterless desert of modern life Miss Richardson has gone prospecting. She has invented a drill and made borings, and sure enough she has tapped an apparently inexhaustible supply of artistic invention and expressive power. She has shown that quite average children of lower middle-class parents in a black-country town have in them the same kind of feeling about the life and nature of their surroundings as the primitive artists of, say, fifteenth century Italy, and not only that, but they find naturally similar ways of expressing those feelings. They have a similar power, that is to say, of bridging the gulf between the thing seen with feeling and its pictural transcript.

We all know that young children do normally invent for themselves methods of transcribing their excitement about the newly seen world in which they find themselves which closely resemble the pictorial methods of early art. The transcripts they make are often, no doubt, clumsy and scarcely legible, but they have the merit of coming directly out of a vision coloured by emotion. Then comes along the drawing-mistress and tells them of a particular way in which objects may be represented pictorially. She comes to them with all the prestige and hypnotic power of the grown-up and the child abandons once for all the attempt to express his own vision and accepts all too readily the colourless formula which has long ago got divorced from any emotive valuation of life, and drawing instantly becomes a dead thing, an accomplishment, devoid of all meaning except that of the display of more or less (generally less) skill on the part of the young performer. These children, full of vague, passionate feelings about the meanings of the objects of their daily life—feelings which in their intensity and freshness must be envied by any artist—are discouraged from any attempt to express them and are taught painfully to go through a difficult mechanical performance like dogs trained to walk on their hind legs.

A very few children, out of all the millions to whom this happens, continue to have such strong emotions about the visible universe that with infinite pains they unlearn the tricks, and, at an advanced age, recapture something of the spontaneity and directness of expression of a child of six. They do not, of course, return to the same point—by this time their feelings are richer, more complex, more profound, more significant, but the relation of those feelings to the pictorial transcript is similar; it has the same immediacy and directness.

That is why I have seen artists almost shocked at the work of the Dudley High School. They have felt a sense of despair when they see that, for all their efforts to recapture that sincerity and directness, they are still handicapped by the old habits of the performing dog, they cannot get so directly at their true vision as these schoolgirls can.

Miss Richardson thus has found out how *not* to impose a ready-made pictorial formula on the all too suggestible child-mind. That is, I think, the most essential discovery she has made—she has found how not to teach and yet to inspire. For some inspiration is necessary. The inconsequence, caprice and volatility of children prevents them from being able unaided to go through the difficult task of holding their vision long enough to get it clearly expressed. Where she comes in is, first, in giving them confidence and a belief that the result will repay the effort of concentration. She supplies by various subtle means, coherence and persistence, to their spasmodic efforts.

But her method is not wholly negative. She does definitely encourage them to look at and think about works of art. To consider what it is that they really like in a picture. At a slum-school in London where she now takes a class she asked the other day what was the most important thing about a picture—a question alarming enough to an art critic and quite disastrous, one would think, to her audience. But after a long silence a little boy of eleven suggested " Please, Miss, I like it to rhyme." Whereupon the whole class was in full cry, wanting to know what shapes rhymed with what and so forth. One sees how a lesson like that would make clear to

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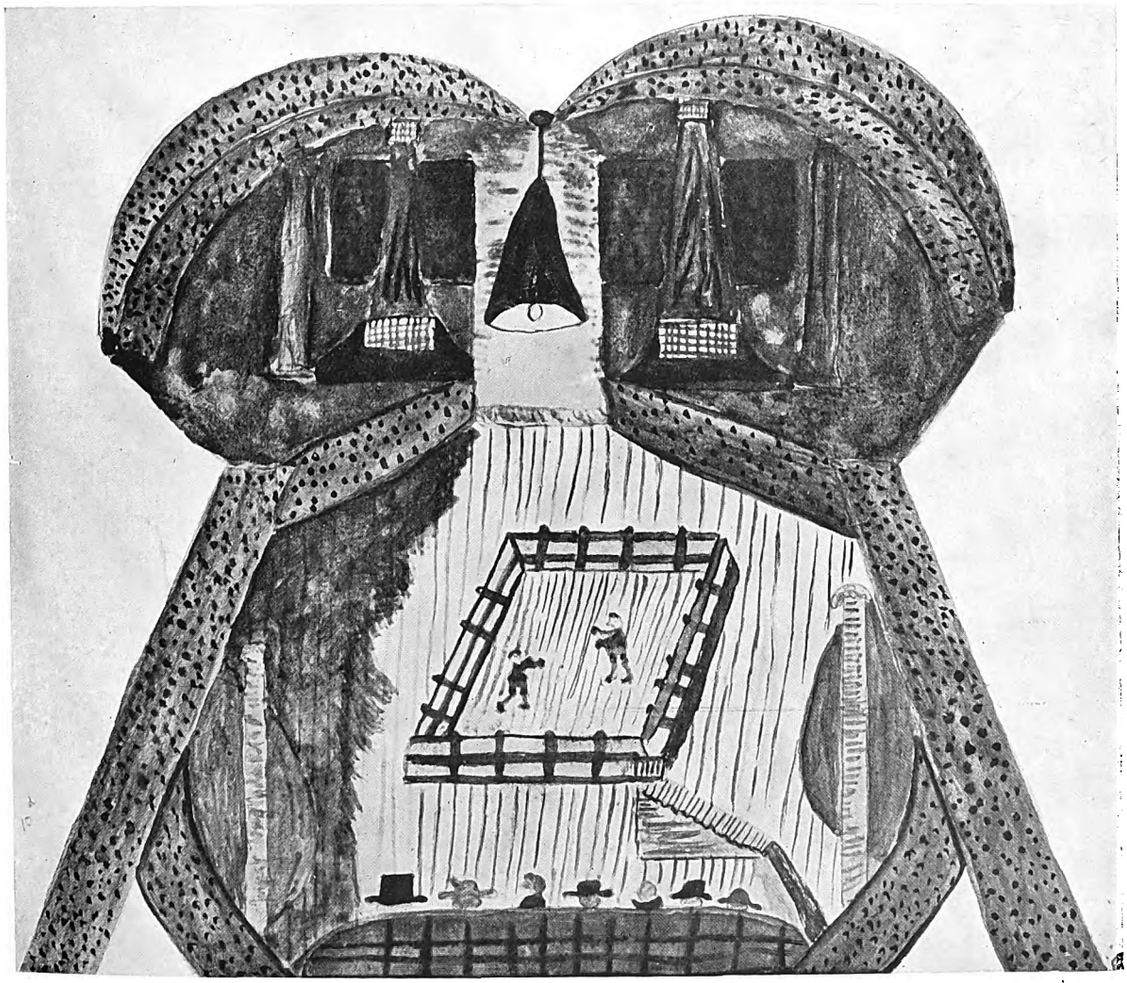
A—The Holy Family, by Florence Homfray, aged 15. Water-colour



B—The Boxing Match, by Winifred Edwards, aged 12. Water-colour

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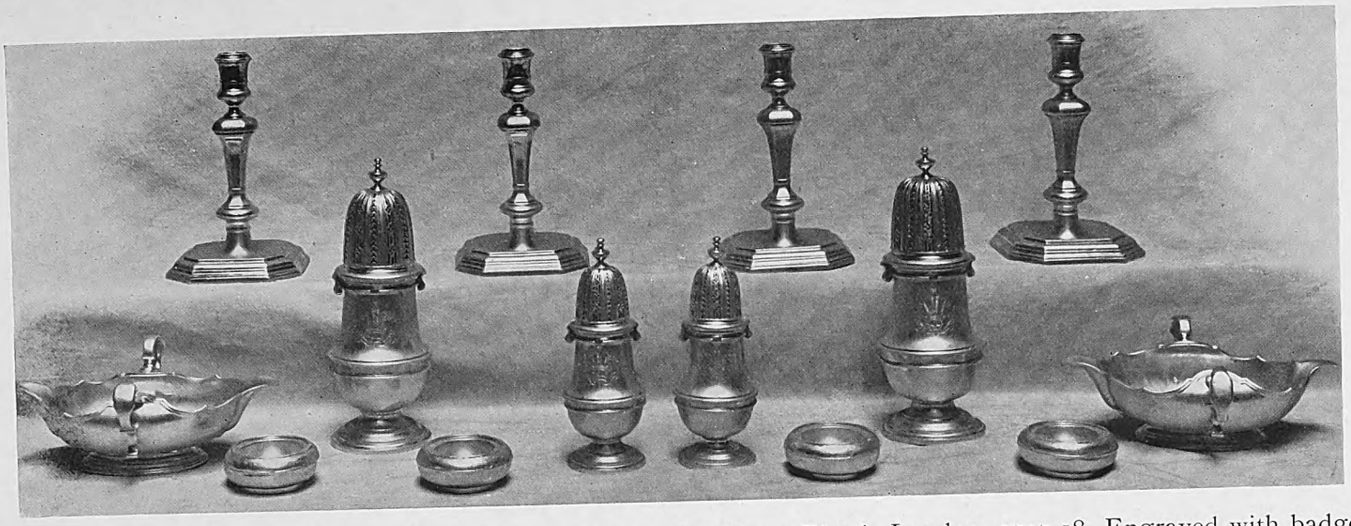
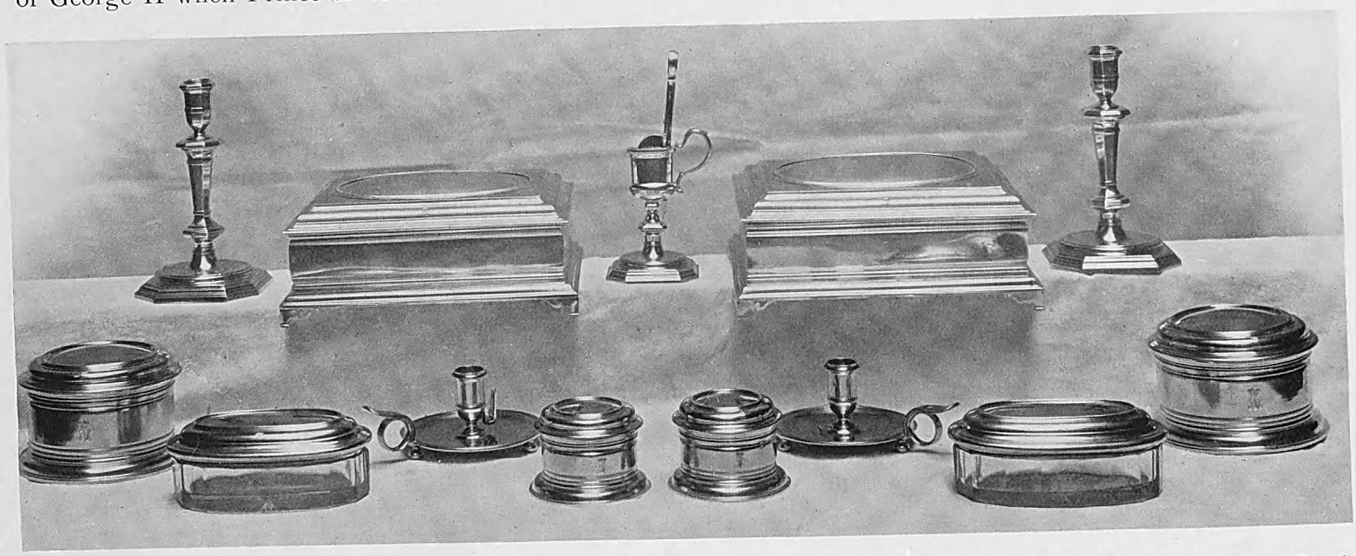


A—Candlesticks, saltcellars, casters, and sauce boats, by Pierre Platel; London, 1717-18. Engraved with badge of George II when Prince of Wales



B—Toilet service, silver gilt, by Benjamin Pyne; London, 1711-12. Once the property of Princess Augusta Sophia

C—Cup and cover, one of twelve by Nicholas Clausen; London, 1719-20. Engraved with the arms of George I

D—Queen Anne's rosewater dish and ewer, silver gilt, by David Willaume; London, 1702-3

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childish eyes a whole world of sights of which they are dimly conscious and to which nearly all adults have, in our modern civilization, become totally and incurably blinded. In fact, whereas ordinary art-teaching shuts the door of art firmly in children's faces, Miss Richardson actually, though very tactfully and carefully, invites them to peep in.

It would be absurd to suppose either that Miss Richardson's pupils are great artists or that the exhibits at the Independent Gallery are great works of art. What I maintain is that these children, each in her own way, are expressing their own rather elementary feeling about the visible world in an essentially true and genuine artistic language, and that quite apart from its importance to anyone who did happen to be specially gifted as an artist, the educational value of this for the ordinary child is immense.

Now, as we might suppose, the feelings of these quite uncultivated minds to the world around them has much of the simplicity of approach of primitive races and early civilizations, and so the pictorial language they discover often reminds one of primitive art. That is to say, since they are not supplied with the pictorial formula of the nineteenth-century artist they reinvent any past mode of expression which seems suitable to the vision they possess.

The two drawings reproduced on Plates A and B are not chosen as being the most remarkable in the collection as works of art—those who have the curiosity to visit the exhibition will probably find many more striking in this respect—but rather as exemplifying the manner in which these children arrive at their pictorial idioms.

The *Madonna* [PLATE A] is no doubt vaguely inspired by some photograph of an Italian primitive. There is no suggestion of stylistic imitation but the immediate directness of statement, the precision of tone, the sharpness of contour of primitive art come naturally to the child. But, and this is the interesting point, whereas almost all archaistic work becomes thin, wiry, and merely descriptive, this drawing has something of the gravity and solidity of real primitive art. It is indeed surprising to find a schoolgirl able to use watercolour not in the modern way of slight allusive statement but with that firmness and density of texture that we notice in the work of mediæval miniaturists. The other drawing here given [PLATE B] is extremely curious as an example of a quite unusual approach to the pictorial statement of an idea. The motive of this was a paragraph in a newspaper describing a prize-fight in a modern amphitheatre. The verbal description of the various tiers of the building densely packed with spectators would naturally comprise many successive fields of vision and the problem of how to express all the successive mental images which the description evoked, simultaneously, upon a flat surface was no easy matter. The determination to express all the most essential facts in this manner has led to the most curious and ingenious design. In a vague and indeterminate way a point of view is chosen. One is certainly somewhere in the second tier, one looks over the heads of the spectators in that section down onto the arena, down also onto the spectators of the front tier to right and left, and below them we see the columns supporting the tier and two groups of spectators sitting under neath. Also one looks up to the galleries above, represented by the two curves at the top of the design; up, too, to the central electric light—making the relation of this to the upper galleries somewhat difficult to interpret spatially. In fact a curious blending of a diagrammatic method with a partial application of perspective is here employed—a method not unlike that of some early oriental artists. Like them, too, our child artist has organized this curiously mixed vision into something that at least has a strongly marked formal unity though only of a decorative nature. It is evident that unless it is forced upon them, children, like early artists, have no feeling of the necessity to limit the expression of their vision by the exigences of our perspective and we know enough now of early art to recognize that it is perfectly possible to organize pictorial designs on quite other principles. Even if we should think that a picture space constructed according to the laws of perspective is the most expressive, it is well to let children arrive at it by trying other modes of pictorial construction and abandoning them gradually as they come to realize their inadequacy. The essential thing is that, whatever the mode employed, some kind of formal unity has to be attained and this clearly has been a chief preoccupation of Miss Richardson's pupils.

THE DUKE OF CUMBERLAND'S ENGLISH PLATE

BY E. ALFRED JONES

MESSRS. Crichton Brothers, of 22, Old Bond Street, have recently acquired and are exhibiting at the moment of writing this note a portion of the historical collection of Old English plate of the late Duke of Cumberland. The present writer was privileged to examine the whole collection of the plate, both English and foreign, of the House of Hanover, *in situ*, so to speak,

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at Pinzing and at Gmunden some years ago, and was then impressed by the number of objects bearing the Royal Arms and ciphers of William III, Queen Anne, and the Hanoverian sovereigns, which once graced Windsor Castle and which appear to have strayed from their original and rightful home on the frequent visits of George I to Hanover and to have been left there, probably at his death on his last journey to Germany in 1727. The story of the concealment of this great treasure from the plundering Prussians in 1866 by the ingenuity and loyalty of faithful adherents of the House of Hanover in covering with mud the vault in which it was stored is well known and need not now be repeated.

The earliest piece in date—except for a Spanish rose-water dish of the late sixteenth century, engraved with the English arms of Pulteney impaling those of Gumley—is a bowl by the skilled craftsman and Huguenot Protestant refugee, Pierre Harache, dated 1685-6, and therefore virtually contemporary with the expulsion of his co-religionists from France upon the revocation of the Edict of Nantes. This was apparently acquired by, or the original arms erased by order of, George II, whose cipher and crown adorn it. The plate of Queen Anne, engraved with her cipher and arms, includes a great pair of gilt cups and covers, 14¾ in. high, by Philip Rolles, about 1710—identical with a pair sold at Christie's from Lord Methuen's collection some few years ago. By the same maker is a pair of ornate and massive salvers, on stands, measuring 16 in. in diameter, also part of the Royal plate of Queen Anne. In proof of the statement that some of the Duke of Cumberland's plate was once in the possession of the Crown of England in the reign of Anne, there is not only the indisputable evidence of these great vessels but also a charming plain octagonal caster made by Jacob Margas in 1713-4, and engraved with the arms and cipher of Queen Anne, which is the companion to one of the same date at Windsor Castle.[1]

Of great rarity, not in the form or in any decorative feature, but in the great number, is the set of twelve plain candlesticks of unusual height, 8½ in. high, with baluster stems and square bases, incurved at the corners, dated 1718-19. Unique in number are the two-handled cups and covers, a year later in date, 8 in. high, engraved with the Royal Arms of George I [PLATE C]. The candlesticks and cups were made by Nicholas Clausen, one of the Anglo-French goldsmiths in London, and maker of the silver throne of Peter the Great in the Winter Palace at Petrograd; and of thirty-six plates, of 1718-19 and 1721-22, in the Duke of Cumberland's collection at Messrs. Crichton's. Sets of four such candlesticks and pairs of cups of this period are not of exceeding variety, but rarely, if ever, before have sets of twelve of each been seen, though there is in this collection a set of ten candlesticks (perhaps twelve originally), mentioned below. Equally unique in this respect is the set of twenty-four charming trencher salts, plain and circular, all made by Pierre Platel in 1717-18 and engraved with the badge of George II when Prince of Wales [PLATE A]. This goldsmith also wrought a set of three large salvers on stands; a pair of smaller salvers; ten plain octagonal candlesticks, 7¼ in. high [PLATE A]; a pair of double sauce boats [PLATE A]; and four large and four small cylindrical casters, 8¾ in. and 6½ in. high respectively [PLATE A], all in the year 1717-18 and all engraved with the same Prince's cipher.

A charming helmet-shaped rosewater ewer and its companion dish, engraved with the arms of Queen Anne, by David Willaume, 1702-3, is illustrated [PLATE D]. With them is a pair of precisely the same shape and design, wrought fifteen years later by Philip Rolles, and engraved with the arms of George I.

Four plain octagonal casters, 7½ in. high, by Louis Cuny, about 1715, should not be passed by.

The silver-gilt toilet set of 1711-12 by Benjamin Pyne, numbering thirteen pieces, is distinguished for its simple dignity and the absence of decoration. It doubtless included a standing mirror in its original state, and this may yet be found among the remainder of this collection stored at Gmunden. The cipher engraved upon it is that of Princess Augusta Sophia, daughter of George III [PLATE B].

One observation may be made on the objects now under review, namely, that they were made mainly by Anglo-French goldsmiths (*i.e.*, French Huguenot refugees or their descendants in London), and that English sovereigns from William and Mary to George II, as well as less exalted persons, would seem to have ignored the protests of contemporary English goldsmiths against employing these foreign craftsmen.

In addition to the foregoing pieces there are great numbers of early Georgian three-pronged table forks, rat-tail tablespoons, and later objects, for which no space can be spared to describe in detail.

[1] *The Gold and Silver Plate of Windsor Castle*, by E. Alfred Jones, pl. lxxxiii.

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B—Christ led to Calvary, by El Greco. Detail (Miss G. Davies)

Plate II. A Painting by El Greco

Toro, by Roger Fry. Pen and pencil drawing, 33 cm. by 25.4 cm.

Reviews: A Sampler of Castile

A PAINTING BY EL GRECO

BY W. G. CONSTABLE

ONE of the best derivatives from the famous "Espolio," completed in 1579 by El Greco for the cathedral of Toledo, is the painting by him which Miss Davies has recently acquired, *Christ led to Calvary* [see FRONTISPIECE]. Formerly in the collection of Don Gualterio Juan Buck at Jerez de la Frontera, it was exhibited at the 1902 El Greco Exhibition in Madrid and at the 1913-14 Grafton Galleries Exhibition of Spanish Old Masters; and is No. 53 in Cossio's catalogue. It is a version of the upper half only of the Toledo picture, showing the figures of the central group half instead of full-length, and omitting the foreground figures. There is, however, no evidence that the painting has been cut from a larger one reproducing the whole of the Toledo work; on the contrary, the composition has been changed to suit the altered size and shape of the canvas. At Toledo, the design is based upon an ellipse with its major axis vertical, on which the figure of Christ is placed. In the present case, a double row of heads in the background has been replaced by a single one, definitely arranged on a curve, and the lights have been rearranged—notably that on the arm which appears behind the man in armour—so that the ellipse is turned through a right-angle, and the major axis is horizontal; while by intensifying the light on the three heads in the middle a centre for the composition is provided.

Apart, however, from the skilful design and the dramatic force of both pictures, they have peculiar interest in marking El Greco's passage from his Venetian phase, exemplified in the Madrid and National Gallery versions of *Christ and the Money-changers,* to his own characteristic style. The link with Venice still holds, in that the conception of Christ is human rather than divine; but it is weakened almost to breaking-point. Compared with earlier work, the characterization is more vigorous; the treatment is more dramatic; the figures, instead of being arranged in comparatively isolated groups, are knit closer together; and the buildings and accessories inherited from Venice are abandoned. Most noticeable of all, perhaps, a cool general tone with bold masses of positive colour replaces a golden glow and tendency towards broken colour. In Miss Davies' picture, these changes are more marked even than at Toledo. The characterization of the heads here and there borders upon caricature, as may be seen in the detail on Plate II; and by concentration of light and harsher chiaroscuro, the dramatic quality is intensified. The use of light and shade also witnesses another development in Greco's practice. In the Toledo picture, the foreground groups and the treatment of the crowd in the background give considerable recession and a sense of space. In Miss Davies' picture, this space is much limited in depth, as in such late works of Greco as the *St. Martin;* so that the number of relations in space the artist has to control is reduced, and the problem of securing unity simplified. Likewise, in the colour, the ashen-grey tone of later work is a notable characteristic. This is broken by the red of Christ's robe, and its warm reflections in the armour of the men to the left; and by the red cap of the pointing man, the blue-green robe of the executioner holding the rope, and touches of yellow on the clothing, in the torches and in the sky. The reds still have a tang of Venetian crimson; but they are developing towards Greco's distinctive carmine. These characteristics, and the looser handling of the paint, point to the picture being later than the Toledo work. They also bring it into connection with the *Burial of Count Orgaz,* in the lower part of which the same elliptical basis of design appears, secured by similar means; and wherein there is the same intensity of characterization and a similar tonal scheme. We know from the recent researches of Señor San Roman that the painting of the *Count Orgaz* was licensed by the Archbishop in 1584 and completed in 1586. Miss Davies' picture, therefore, was almost certainly painted between 1580 and 1584.

REVIEWS

A Sampler of Castile. By ROGER FRY. 75 pp. + 16 pl. (Hogarth Press.) Limited Edition of 550 copies. 25s.
Vision and Design. By ROGER FRY. Second Edition. 302 pp. + 8 pl. (Chatto & Windus.) 7s. 6d.

In "A Sampler of Castile" we see Mr. Fry from a new angle altogether. It is a book of short impressions of a journey through Spain. From the first chapter one feels that these notes differ essentially from those in other books of travel. The reason is that Mr. Fry's impressions nearly all come to him through what he sees with his eyes; and it is when he is "absorbed and engulfed" in a great building or in the tortuous streets of a mediæval town that his most significant ideas and his aptest expressions come to him. Some of the notes are written in a humorous spirit and all in the spirit of an artist and philosopher. Always we are in contact with a tireless, eager mind that wakens in the morning and goes to sleep at night deeply involved in a problem, not

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this time the problem of plastic design but the problem of Spain, its language, its customs, above all its temperament, of which its art is a chief expression. It is one of those books of travel that have either a permanent value or no value at all. Because of two things we find it delightful as a book to keep. The first is that as literature it is perhaps the best thing Mr. Fry has given us. On every page we come upon observations that are exquisitely expressed. Mr. Fry has an extraordinary gift, as those who have heard his lectures know, of finding the right word. In the chapter on Spanish Art he touches on the Flamenco songs, and says, " They are at once intensely physiological and rigidly stylistic." Before Velasquez's portraits he asks, " Who ever faced Royalty with so bland an indifference? " In the chapter on Toledo, " this congested mass of building," he mentions El Greco's portraits, " including the bleak but intelligent features of Tavera himself," compares the *Burial of Count Orgaz* with Raphael's *Transfiguration,* and finds " that sometimes the gallop of El Greco's rhythm runs away with the sense." And so on from town to town and hamlet to hamlet over a great expanse of country, and from subject to subject until one has a strong impression of his power of sweeping aside accessories and laying bare, often very entertainingly, what is essential and pertinent to whatever enquiry he is engaged in for the moment. So rapidly are we carried about and so brief and incisive is the comment that one's brain is noticeably stimulated before one is done.

The other feature that will make the book of permanent value is the set of sixteen of Mr. Fry's drawings of Spanish scenery, beautifully reproduced in collotype, one of which we reproduce in half-tone. The Hogarth Press has produced the book with great good taste.

I have hinted that Mr. Fry, consciously or unconsciously, writes as an artist. An artist's continual occupation with painting often produces something like a scientific attitude to the subject. Mr. Fry has accustomed us to expect of him ideas at once more cautious and more positive than we expect from other painters. Quite strictly speaking, he is not a scientist but he likes and knows how to exercise the scientist's habit of observing and classifying phenomena and then inventing such formulæ as most completely account for these observations and classifications. There is no subject to which the scientific method cannot be applied, and to object to the scientific attitude to art would be absurd. Mr. Fry in " Vision and Design " has brought that method to bear on the work of great artists and of others who, although not so great, are at any rate seeking the same ends; and these two classes are sharply distinguished from the mass of others composed of technicians, copyists, representationalists, literateurs, emotionalists, or what not. The copyist, whether of the works of true artists or of the works of nature, Mr. Fry has more or less passed over, and in doing so has expressed the view of æstheticians in general. It is when he has ruled out what he calls the literary element as non-essential to the painter and insisted on the relevance only of works of art expressive of æsthetic pleasure in combinations of form and colour, that he has collided with orthodox opinion. But the author has a right to choose his own subject, and that is the class of art Mr. Fry has selected for his studies. Whether we follow him in refusing to call other forms of artistic expression by the name " art " or not depends mainly on our sense of the fit use of a word and is perhaps less important than it appears. The important question is whether Mr. Fry's conclusions about the particular kind of art he isolates for his examination are sound, or whether some other conclusions account better for the phenomena before him.

Personally, I can no more show that the sort of art Mr. Fry has in mind does not essentially consist of certain arrangements of form and colour than I can show that matter does not consist of certain arrangements of nuclei and electrons. Until somebody can do so we must provisionally accept these suppositions. No doubt both are very incomplete statements but it may be only because they are incomplete that they appear on the face of them so improbable.

This, however, we must admit: that much of the greatest art of the modern world is distinguished by what Mr. Fry would call literary character, though certainly that character is in a high degree variable, whereas the sort of formal relationship which Mr. Fry classes under the term " design " is present in all great works of art, of all periods and in all media. It is this latter fact that seems to me to justify Mr. Fry in simplifying his problem by singling out such art as is not primarily " designed." It is at least doubtful whether the same conscious or unconscious motives actuate the typical " designer " and the typical " illustrator." On the other hand the purely abstract modernist painters, even allowing for the unhappy conditions under which they experimented, can hardly be felt to have supplied as rich an æsthetic experience as certain of their less " pure " contemporaries. They seemed at best to appeal to the exquisite mind or mood to which such things as fine silver or glass appeals. Had it been otherwise, Mr. Fry's theory would have been strengthened. As it is, the modern flight from " subject " towards some form of pattern or design, accepted in varying degrees by all the non-Academical schools, does seem to have invigorated painting and sculpture. The

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journey in the direction of abstract art seems to purify and enrich the artist's blood, but at the end of the journey he has appeared to be exhausted and anæmic. This is, to a believer in Mr. Fry's doctrine, disquieting, because abstract art is, according to that doctrine, rigidly applied, the most æsthetic. Certainly it does not depend like representational art on an intellectual process, but on an "instinctive" one. In spite of current opinion, the conviction of the abstract artist that a form of a certain shape in one part of the picture or sculpture implies a form of another shape in another part, whether nature says so or not, cannot be regarded as due to the intellect, as can the conviction that since a certain correspondence of forms exists in a natural object, it must be repeated by the artist.

At the end of "Vision and Design" Mr. Fry admits that he is dissatisfied with his theory in its present form and the book closes with a wistful reference to Flaubert's "expression of the idea." The book begins and ends with such speculations but the heart of it is devoted to a series of remarkable studies of individual artists, ancient and modern. The present edition is not on the ample scale of the first, but none of the text has been excluded and Messrs. Chatto and Windus have produced a volume well worth the price.

R. R. T.

An Introduction to the Study of Chinese Painting. By ARTHUR WALEY. 262 pp. + 49 pl. (6 in colour). (Benn, Ltd.) £3 13s. 6d.

Mr. Arthur Waley's unique qualifications for Chinese studies are well known and generally recognized. He has proved so invaluable as an intermediary between Western culture and the hidden treasures of Chinese thought and feeling that the prospect of at last getting, thanks to his free access to Chinese authorities, some general notion of Chinese painting was hailed with enthusiasm by amateurs of Oriental art.

Perhaps we had underrated the extreme difficulty of the task. On the very first page of his preliminary chapter Mr. Waley strikes a warning note against undue expectations. He points out how few of those preliminary studies relative to the subject exist, without which the task of any historical generalization is impossible. Under these circumstances he has widened the scope of his enquiry and on the grounds that, when we are interested in a work of art, we generally are curious to know who made it, what sort of a man he was, living in what kind of a society, he gives us a general survey of Chinese history and of Chinese thought and feeling as revealed in each epoch by their poetry. Now this association of pictorial art with its general cultural background is interesting, whatever the country or period we are studying, and doubtless its importance increases as we recede from what is familiar and can therefore be taken for granted. In discussing Matisse, for instance, it would be otiose to begin with a picture of modern Parisian society, whereas when we are dealing with the great painters of China in what were our Dark Ages we are grateful enough for anything which will give us the cultural setting of their works.

But the method has in this particular case a serious drawback. Mr. Waley is peculiarly fitted to paint for us the background, but too often, alas, he is quite unable to put any palpable figure in front of it. It would be unfair to blame our author for this. Mongol invasions, revolutionary upheavals, and all the social catastrophes of Chinese history, together with the mere passage of time, have combined to wipe out all but the vague memory of what the Chinese themselves looked upon as their greatest masters. A few names survive with the faint, scarcely audible, overtones of their once-resounding glory. Wu-Tao-Tzŭ, whose classical monumental style suggests vague visions of an oriental Giotto, Wang Wei more turbulent, more inspired, "transcending the mechanical means through which he worked"—these are the most tangible of the ghosts that flit so elusively, so tantalizingly, in front of the background of Chinese culture.

What strikes one at once is the extraordinary self-consciousness of Chinese culture even from the remotest times. Naïveté seems unknown, art criticism which, however unsatisfactory, is none the less of an elaborate and sophisticated nature, meets us from the earliest ages, only adding at times by its elaboration and "modernity" to our regret at the loss of the works which inspired it. In all his citations from Chinese writers on art, Mr. Waley's scholarship is of the greatest service. Naturally one cannot control his work, but he inspires confidence in the accuracy of his learning if only from the fact that, compared with others who have written on the subject, what he produces for us is so much less surprising. He does not, indeed, go out of his way to show us how much our ignorance of the Chinese language has been abused by pioneers in the field, but here and there in a note there are corrections which lose none of their point from the almost malicious dryness of his manner. This will do as one instance out of many. The term "*immobilité de l'esprit*" which Petrucci finds so felicitous, occurs only in his translation and not at all in the Chinese text.

Mr. Waley is perhaps almost too anxious lest undue enthusiasm for the culture which he has studied so profoundly should falsify his exact estimate of values. A little more emphasis here and there might have enabled the reader to grasp the general sequence more clearly. Mr. Waley will hardly share with the reader any of his own

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esthetic experiences before the few works of art which are, however imperfectly, accessible to us.

Thus when before the Takahashi Lohan we are at last confronted with something of the great epoch of Chinese painting, all that our author allows himself to say is that "to many European students of Chinese art his Lohan will, I think, in the future seem to be the most important of all Chinese pictures which have survived."

Such reticence is surely a fault on the right side, but it results in a certain flatness of effect. Mr. Waley's scholarship is so conscientious, he is so determined never to step outside the realm of his own definite and precise knowledge, that he refuses to attempt even a tentative and preliminary outline of the stylistic development of Chinese painting. Here and there we get hints of it, as, for instance, when he discusses the period at which the use of a cursory script began to influence the quality of line in painting, but he gives no idea of what were the changes in the relation of pictorial style to natural appearances from time to time. We long as we proceed for some *points de repère*, some anchorage where we can fix a clear impression of the artistic attitude. No doubt we may be crying for the moon—it may be that nothing can be clearly ascertained; but Mr. Waley proceeds as though he were scarcely conscious of our needs, or rather as though conscious of the impossibility of satisfying them, he would soothe our trouble as one does a child's by quickly diverting our attention to something else which he can safely give us. With this purpose he gives us indeed many things good in themselves —a great deal of information about early Chinese poetry with many excellent translations and even a long account enlivened by many anecdotes of the various leaders of the Zen sect—how they lived and even how they were buried. But by this time the relation of what he gives us to the art of painting has become almost too tenuous.

One wishes that Mr. Waley had seen his way to giving us some kind of idea of what place the art of painting held in Chinese life and culture. How was it regarded and how were artists themselves regarded? I note, for instance, that various Emperors were celebrated as painters, that in the reign of Hui-Tsung (early twelfth century) who was himself a painter of note, the political issues between himself and his prime minister T'sai Ching were aggravated by the fact that he took a traditional view of painting, whereas T'sai Ching was as radical in esthetics as in politics.

With us, on the other hand, the fact that the heir-apparent is an accomplished jockey excites only favourable comment, whilst the fact that an ex-Minister of State is an amateur painter is used by his political opponents to discredit him with the electorate. Now such a contrast between twelfth-century China and twentieth-century England strikes one as curious, and one wonders whether it is really as great as it seems. No one in the Western World is so competent to tell us what deductions we ought to make from these facts as Mr. Waley is, but here, where we should be so glad of information he holds his hand, content to lay before us the bare facts as they occur in their chronological sequence.

Probably the most important methodical research into the history of Chinese painting has been the work of the Japanese scholars of to-day. This is hardly accessible to European students. But here, too, Mr. Waley's linguistic powers give him a great advantage. Unfortunately many of the more important results are confined to rare and expensive publications. It would be very desirable that the more important discoveries should be published in Europe with adequate illustrations.

In the matter of the illustrations to his book Mr. Waley has been unfortunate in not having access to the Freer collection which was temporarily closed. Some of the most important pictures have had to be reproduced from photographs of half-tone and other illustrations in Japanese publications, and have lost much in the process.

It is evident that we are still a long way from having anything like a complete history even of the outlines of Chinese painting. But Mr. Waley has brought together a most curious and interesting collection of the literary materials upon which any such history must draw. He has, in fact, done precisely the work for which he was pre-eminently fitted, and has perhaps wisely refused to attempt anything more.

ROGER FRY

Holbein's "Ambassadors," the Picture and the Men: an Historical Study. By MARY F. S. HERVEY. xii + 257 pp. + 19 plates. (Bell.) 1900.

It is not our custom to notice books which were published well-nigh a quarter of a century ago, but this one comes to us in unusual circumstances. The gifted authoress is dead, and her literary executrix, Miss Phillimore, found some complete copies of this work among Miss Hervey's possessions and other copies, in sheets, lacking three of the illustrations (two plates): apparently Miss Hervey had for some reason called in the unsold copies at one time or another. Miss Phillimore determined to re-issue these copies. The perfect copies were placed on the stall in the National Gallery and sold; the imperfect copies are now to be offered for sale in the same place. From the artistic point of view Part IV of the book, dealing with the details of the picture, is the most attractive. Part I deals with its history; and the other two parts are con-

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cerned with the biographies of the two ambassadors. It is unnecessary to say more, for Miss Hervey's identification of the personages represented, and her explanation of the strange object in the foreground have been accepted and incorporated in the catalogue of the National Gallery for years past. The missing illustrations are: (1) George de Selve, bishop of Lavaur, from a posthumous painting at the château of Villiers; (2) "The Book of Arithmetic" from the picture of the Ambassadors; and (3) A page of Apian's "Merchant's Arithmetic," copied by Holbein. Doubtless their absence will not materially affect the sale of these resuscitated copies of Miss Hervey's important work. E. B.

La Corte di Lodovico il Moro: le arti industriali, la letteratura la musica. Vol. IV. By FRANCESCO MALAGUZZI VALERI. Pp. 325 (260 ill.) + 12 pl. and col. frontispiece. Milan: (Hoepli.) 1923. Lire 125.

At last Count Malaguzzi Valeri has finished his monumental work on the court of Lodovico il Moro, Duke of Milan, of which the first volume was published ten years ago, the second and third during the progress of the war, in 1915 and 1917 respectively. The complete work comprises over 2,100 pages, with about 2,500 illustrations of one kind and another. The first volume dealt with the private life of the period; the second with the work of Bramante and Leonardo da Vinci; the third and fourth with the Lombard artists, literature, and music. But so far as the artists go the work is by no means exhaustive, for nothing is said either of sculpture or religious art. Sculpture is omitted because the author had already written of it abundantly elsewhere and its inclusion would have meant a simple repetition, religious art because this had been dealt with so fully by others; reasons which hardly justify the omission of much important matter—the author writes that sculpture alone would have required a whole volume.

As it is, having in the third volume dealt with portrait painters, miniaturists, wood carvers, and goldsmiths, only the minor arts, with literature and music, are left for this, the fourth and last. In it we are told what there is to be told about embroidery, tapestry, painted saddles, stamped leather, engraving on wood and metal, playing cards, pottery, armour, ivory and bone work, painting on glass. There are numerous reproductions of fine specimens of embroidered ecclesiastical vestments and court dresses; of those Milanese embroideries which Brantôme declared to be finer than any others; of engravings, and of ivories, among which is a remarkable crosier now in the cathedral of Vigevano.

This is not the place to consider the political character of Lodovico il Moro. Much was charged against him. He certainly usurped the place of his nephew Gian Galeazzo as head of the State, and he is accused of having murdered him. Why he should have committed so senseless a crime when he had all he wanted without it is not easy of understanding, and opinions differ as to its probability. But there is no doubt that whatever his faults may have been he did not a little for civilization: a merely cursory glance through the pages of Count Malaguzzi Valeri's work would suffice to convince anyone that he speaks with reason when he says that the impulse Lodovico gave to the arts cannot be equalled anywhere outside Florence under Lorenzo the Magnificent. With Lodovico's supremacy in the State a new chapter began in the history of Lombard art, and he spared no pains to secure the best of coadjutors. It was he who brought Bramante and Leonardo to Milan, and Bramante has left memorials of his sojourn in the monastery of St. Ambrose in Milan, in the cathedral of Pavia, and in the church of Abbiategrasso, whilst Leonardo left his most famous work in the refectory of the blackfriars of Santa Maria delle Grazie.

For twenty years Lodovico played the part of Mæcenas and then came the end. He was defeated by the French, deprived of his duchy, and taken prisoner to France, where eight years later he died in the castle of Loches. The day of his fall was a sad one for Milanese culture: but, as Count Malaguzzi Valeri says, the ruin which followed shows the exceptional importance which till then the court of the Sforzas held in regard to the Lombard renaissance. E. B.

Die Schmiedekunst bis zum Ausgang des 18. Jahrhunderts. By Adolf Brüning. Zweite erweiterte Auflage, bearbeitet von Alfred Rohde, Hamburg. 160 pp. + 171 ill. Leipzig: (Klinkhardt & Biermann.) (One of the series Monographien des Kunstgewerbes.)

The book thus appearing in a new edition would deserve better if its title were restricted to Ironwork in Germany and France. Nobody would imagine from its presentation of the subject that in Thomas of Leighton's work at Westminster and Tresilian's at Windsor, England offers the most beautiful grille-work of the thirteenth and fifteenth century in Europe, and that in the eighteenth century she had a school of smiths who produced a profusion of gates of great excellence in a truly distinctive style. Nor would anyone guess that Spain in the sixteenth century was ahead of any country in the world in the beauty and scale of her ironwork; and that the most celebrated examples of the fourteenth century are in Italy, at Verona and Florence. The story of French and German ironwork is more seriously dealt with, and many of the 171 illustrations of actual examples are admirable. The brief bibliography explains by its omissions the singularly restricted outlook of the book.

H. P. M.

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MONTHLY CHRONICLE

ADMISSION FEES AT PUBLIC GALLERIES.—Last month we published a number of figures of attendances at art galleries in England and Scotland, and showed that no provincial gallery has adopted admission fees. Most of the directors of public galleries who communicated with us on the subject spoke of their strong objection to these fees, and gave the reason that the galleries being the property of the public, it is both unreasonable and unfair to impose on visitors any payment whatever. Even in the case of the Birmingham Gallery, where the exhibits never cost the ratepayers a penny, everything being the result of public or private generosity, and where the annual expenditure is about £14,000, which represents about a three-farthing rate, the art gallery and all the loan exhibitions are open free. Among the many communications we have received on this subject, there is not one that has a good word to say for admission fees. We have already printed, from the report of the National Portrait Gallery, a very frank expression of the disapproval of these admission fees, on the part of at least a number of those public-spirited men who give their time to the management of the Nation's pictures. The trustees of the National Portrait Gallery are strongly opposed to the fees and are pleading in favour of their abolition. One cannot read that report without sympathy and without strongly suspecting that the Treasury has made a blunder, though happily it is a blunder that can be rectified.

Mr. James L. Caw, director of the National Gallery, Edinburgh, one of the galleries affected by the post-war antipathy to public education, in a letter to the BURLINGTON MAGAZINE, comments on the figures of attendances at his gallery:

> The effect has been less noticeable than I expected, for the fall of 7,199 from 1921 (with two pay days), to 1922 (with four pay days) seems to be on the way to be made up this year. But the fall has been really greater than appears from the figure, for quite frequently people turn away when they find that they have come on a pay day. I have seen this happen repeatedly myself and the doorkeeper tells me it occurs often. My own feeling is that if every day were free there would be a substantial increase in the attendance all the year round. . . . It is humiliating for a man with his wife and say two children to have to turn at the door because he cannot afford to pay two shillings to see the collection which really belongs to him as a taxpayer.
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> And the total sum raised annually in this way, in our case at least, is so paltry when compared with the total cost of maintenance, or the capital value of the gifts and bequests in works of art or money that the gallery has received, that the admission charge seems not only vexatious but rather ridiculous. A good collection is more than an asset and a symbol of culture to a community. Its essential usefulness consists in its capacity to stimulate an interest in Art and raise the standard of taste by giving people opportunities for seeing and enjoying things that are really fine and beautiful; and that cannot be fully attained, it seems to me, if free admission is restricted to two or three days a week.

M. Paul Jamot, of The Louvre, in the short article printed below, shows us that antipathy to admission fees is not confined to this country:—

> Personally I have always been opposed to admission fees, not for all museums, but for the Louvre. I do not, for example, see why people should not pay for visiting Versailles. In spite of the magnificent artistry of the château and the park, Versailles is really a tourists' resort. The visitor who can pay for his railway ticket and probably for déjeuner at a restaurant, can well afford to pay one more franc to enter the château. What I criticise is the universality of the measure which takes no account of differences of circumstance. The Louvre ought, at any price, to be omitted from these fiscal experiments, for the Louvre ought to play a part of the first importance in national culture. If a single young art student, with perhaps a future but for the moment isolated and unknown, is kept away from the Louvre by the admission charge, that is enough to turn down the measure as harmful to the national interests. We should consider, too, those who, without being artists, and without qualifications by which they can obtain free passes—business men, clerks, etc.—like, in their scanty leisure, to spend part of their lunch hour in the Louvre. They may stay an hour or half-an-hour, or even only fifteen minutes, but they have a definite object in view, and these visits are very profitable to their mental development. As it is, they no longer come, or come but rarely. And it should not be a matter of indifference to France whether her vast and stable middle classes are more or less cultivated.
>
> Whatever the material benefits of the tax may be—if there are any—these benefits cannot be weighed against the immense spiritual loss which has been suffered; loss not of culture only but of honour, for the free admission of all who came to see our treasures of art was an honour for our country. We have sold our birthright for a mess of pottage, but some of us, at any rate, hope that this new measure is dictated only by the misfortunes of the present times and will not become permanent.
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> Having said this, here are the figures supplied by colleagues of the National Museums. By an Act of June 29, 1922, payment of admission charges to the national museums and State collections was approved, and the Act came into force on July 18, 1922.
>
> Between July 18, 1922, and July 31, 1923, the receipts were:

Receipts from the Louvre, Luxembourg, Cluny, Versailles, and St. Germain	775,490 frs.
Receipts from National Palaces (Compiègne, Fontainebleau, Pau, etc.)	151,005 frs.
Receipts from Historical Monuments	439,943 frs.
	1,366,438 frs.

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This sum is net, i.e., it is calculated after running expenses have been subtracted.

The receipts of each of the establishments coming under the Act of June 29, 1922, are not put to the sole use of that establishment. The finance committee divides the amount between the funds of Historical Monuments, National Palaces, and National Museums, each of the establishments coming within the scope of the charges necessarily lying within the scope of one or other of these accounts. Sometimes they come under two administrations at once. For example, the Cluny Museum is regarded as one of the National Museums in matters concerning the objects in the collection, but as a Historical Monument as far as the building itself is concerned. One part of the receipts of the Cluny Museum go to the Fund of the National Museums, to be applied to the enrichment of the national collections, and one part to the Fund for Historical Monuments, used for the upkeep of the buildings.

Since the charge was made there have been four and a half pay days per week, Sunday and Thursday afternoon being free and the museums being shut on Monday for cleaning purposes.

The average daily gross receipts of the national museums, taken as a whole, between July 18, 1922, and July 31, 1923, are 2,430 frs.

On the free days (Sunday and Thursday afternoon) the number of visitors during the same period was much greater than before the charge was made. Thus, for the Louvre, the average number of visitors on Sunday, which used to be about 6,000, to-day is considerably above 10,000.

It is more surprising to learn that, even on the pay days, the visitors are more numerous than formerly. Whilst the highest number of entries in the Louvre on the most popular day used to be 3,000, the maximum, after the putting on of the charge, once reached the figure of 3,900.

It looks as though the public were reasoning thus: " Since we have to pay to enter the Louvre, there must be things worth seeing there." It remains to be seen whether they will continue to come for this reason.

Here, for the sake of precision, are some figures relative to the National Museums.

The highest sums, in francs, realized by each of the museums between July 18, 1922, and July 31, 1923, were:

Louvre	3,000	(17/7/23)
Cluny	800	(20/7/22)
Luxembourg	1,200	(20/7/22)
Versailles	2,337	(9/8/22)
Grand Maison	1,825	(16/8/22)
Petit Maison	648	(16/8/22)
Musée des Voitures, Versailles	563	(25/8/22)
St. Germain	151	(24/7/23)

PAUL JAMOT

LETTERS

Correspondents are reminded of the necessity of concentrating their material when writing letters for this column.—EDITOR

" A RENAISSANCE STATUETTE FOR VIENNA."

SIR,—There appeared in the October number of your esteemed publication a letter from Dr. F. R. Martin, which ended with some strictures of sufficient severity to justify a reply.

The Kunsthistorische Museum, Vienna, acquired in 1920 a terra-cotta statuette of a seated stone-cutter, published by Dr. Julius von Schlosser in the BURLINGTON MAGAZINE (January, 1922), and by myself in my book *Venezianische Bildhauer der Renaissance,* as a late fifteenth century Paduan piece. Dr. Martin, to substantiate his argument that the figure is the work of " one of those skilful mid-eighteenth century artists, who worked mainly for foreigners," cites a life-size figure in painted plaster in the Museo Civico in Padua entitled *Il villano filosofo*. According to a Museum attendant questioned by Dr. Martin, that figure is by a lately deceased Paduan sculptor named Danielletta, who produced many statues which are being sold as old works of art. To Dr. Martin the *Villano filosofo* is a big brother to the Vienna statuette.

Now for the facts; at the beginning of the nineteenth century the plaster figure in the Museo Civico of Padua formed part of the Antonio Piazza collection in Padua, which was already very important in 1819 and was bequeathed to the Museo Civico in 1844. There is a detailed entry about this piece in a notebook of the Abbot Antonio Meneghelli (*Breve ragguaglio delle collezioni sacre alle glorie patrie e alle belle arti presso l'avv Antonio Piazza, Padova* 1843). The attribution to Pietro Danieletti, which the piece bears to-day, was made by Gloria, probably following a tradition, and is first found in his publication *Cenni Storici del Museo Civico di Padova* 1880, p. 93. The famous palaographist Gloria was no art scholar and did not desire to be regarded as one; Pietro Danieletti was a Paduan sculptor born in 1712, who died in 1779. From this we can identify the fantastic " Danielletta" of the museum attendant and Dr. Martin, which the latter could easily have done had he consulted Thieme-Becker, Vol. VIII, p. 359.

But even without the knowledge of these dates it is not difficult to recognize in the figure of the *Villano filosofo,* which I had occasion to examine

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closely a month ago, a work of the second half of the eighteenth century. It recalls a similar naturalistic "Krippenfigur" of the Settecento, and the name itself, *The Peasant Philosopher*, is characteristic of the philosophic and didactic art of the period, the outcome of the principles being engendered in France. The traditional ascription to Danieletti is also supported by the style.

Dr. Martin will reply that these facts do not affect the heart of the controversy. Apart from the consideration that his judgment might, after the above, be called in question, it is enough to compare the two pieces (of which there are here good reproductions) to realize clearly the impossibility of his affirmation. Torn stockings, mended shoes, a morose expression, are not enough by which to make comparisons of style. Further, I should like to remind Dr. Martin that the Stonecutter has a companion piece in the burlesqued *Boy pulling a thorn out of his Foot* in the Kaiser Friedrich Museum, that both statuettes are by the same hand and that for eighty years of the last century they were together in Venice. A naturalistic tendency can be demonstrated in a whole range of statues in bronze, painted plaster and wood belonging to post-Donatellesque Padua of the fifteenth century, which can perhaps be interpreted as the expression of Gothic popular consciousness in face of Renaissance learning. If we examine the scenes in the backgrounds of Riccio's reliefs in Santo near Padua, we shall be amazed by the popular subjects shown, while in the foregrounds are Biblical scenes carried out in the classical manner. But a comparison of the reproductions of the *Stonecutter* and the *Villano filosofo* on p. 14 will convince any competent judge of the untenableness of Dr. Martin's assertions and will save me the trouble of further analysis. The fact that Mr. Charles Loeser has taken Dr. Martin's assertions as a—I regret to say uncritical—basis for further conclusions, shows how dangerous such assertions can be.

Yours faithfully,

LEO PLANISCIG

[Dr. F. R. Martin replies as follows to the above letter.—EDITOR.]

It was never my intention to injure anyone's reputation for scholarship. I am still convinced that Greeks and Italians of humble origin have more natural feeling for sculpture than most Northern art scholars; and it is not surprising that one of the best connoisseurs of Italian sculpture began his career by sweeping the floor of the shop of an antique dealer. The question of authenticity can be solved by a skilful craftsman with a penknife and a drop of spirit.

"SOME CHINESE ANTIQUITIES."

SIR,—As a student of Chinese art I have read with a great interest Mr. Roger Fry's article as above in your December number, and enjoyed the author's unbiassed appreciation of ancient Chinese art. It is not my desire to enter here into a discussion of the æsthetic points raised in the article, but I should like to say a few words concerning the dating of one or two of the principal objects reproduced.

The fish-shaped vessel which, as far as I can see, is a hanging incense burner, is in its general treatment and ornamentation quite unlike any authentic Chow vessel known to me. Broadly speaking, Chow art is more abstract in character, more geometric in ornamentation. It stands in much closer relation to bronze and jade objects of the Han dynasty, particularly the later Han dynasty, as suggested by the bronze and the workmanship as well as by the comparatively naturalistic treatment of the form and design.

The two mirrors reproduced on Plate I, B, and C, are both said to be of the Han period, although the author brings out very clearly their quite different stylistic characteristics. It would be interesting to know why they are supposed to be of the same period; to me they seem to represent two successive stages in the evolution of Chinese decorative art. The mirror B, which the author compares to machine-made Birmingham work, is evidently the earlier one, yet it is certainly not of the Han dynasty. Its elegant and terse ornamentation (with a tendency to schematism) is characteristic of the end of the sixth dynasty. It may without much hesitation be given to the middle of the sixth century.

The other mirror, decorated with grapes, lions and birds, represents a very large class of similar objects, more or less uniform in decoration, though varying in quality. This pseudo Hellenistic, somewhat baroque decoration, was not introduced into China until the beginning of the T'ang dynasty or thereabout. In other words, this mirror might be dated at the very beginning of the seventh century, but hardly earlier.

The large stone head reproduced on Plate III is ascribed to the Wei dynasty. According to my knowledge, it is at least six hundred years later. During my studies of Chinese sculpture in China, Japan and America, I have never come across a similar example from the Wei period. The rather flaccid and effeminate type is to me quite characteristically Sung, and this is corroborated by the ornamentation and workmanship. I can hardly believe that it was made before the twelfth century. The colouring is, of course, considerably later, but nevertheless quite effective.

The above remarks could easily be substantiated by the discussion and reproduction of a number of dated or documented objects, but that would require more space than I dare ask. I venture to submit these lines to you because the objects in question will no doubt gain in interest by being properly dated. I dare to disagree with

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those who think that it is impossible to date Chinese sculptures and ornamental objects within a century or a generation. The successive stages in the evolution of Chinese sculpture may be distinguished with about the same clearness as the periods and schools of medieval sculpture in Europe.

I remain, etc.,
OSVALD SIREN

THE DISTRIBUTION OF TYPES OF CERAMIC WARE IN NORTH CHINA AND KOREA.

SIR,—A clue towards a forgotten centre of ceramic production in China has lately come to my notice, and I write in hopes that some sinologue may be acquainted with a passage in the native texts which has in all probability been mistranslated. In the introduction to the catalogue of the collection of Prince Yi at Seoul the Japanese compiler mentions the presentation to the T'ang Court during the seventh century of "porcelain enamelled in purple" by the king of the P'o hai. That this phrase is a mis-translation seems a certainty; for neither, as far as we know, was porcelain *quâ* porcelain in existence in that time nor was a purple glaze invented at so early a date. But it is unlikely that the Japanese writer should have made so grave an error as to misrepresent entirely the sense of the passage. It is safe to conclude that some ceramic ware is referred to; and that the P'o hai were, in all probability, well known for their ceramic production, seems a logical conclusion in consideration of this particular reference in the annals of a country in which ceramic art was already in an advanced stage.

Let us turn to the historical and geographical importance of the P'o hai. The tribe inhabited a part of what is now Southern Manchuria between Korea and North China. When Apoki led the Khitan Tartars south in A.D. 916 to attack China for the first time, he swept the P'o hai out of his path. The rulers and the more important section of the community to the number of about 100,000 seceded to Korea, where Tai cho Wang ken, founder of the Kōrai dynasty, received them with open arms. Others were carried South and doubtless settled in Honan and elsewhere. It is a curious fact that the great advancement of ceramic art in Korea from the crude productions of the Sylla dynasty (A.D. 669-917) to the sophisticated forms of the Kōrai dynasty (A.D. 918-1391) is coincident with the irruption of this new blood into Korea. It seems likely that this race, which possibly had advanced ceramic ability, exercised a considerable influence on both Korea and North China. If the passage quoted at the beginning of this letter could be identified and accurately translated, a more definite idea of the production of the P'o hai potters in one direction could be established.

The recent attention called to the yin ch'ing or fēn ch'ing yao wares, which have been found in both Honan and Korea in large quantities and in every grade of quality (c.f. Prince Yi Catalogue, Vol. II, figs. 190 and 192, where two vases of undoubted Korean provenance display the refined quality, which is thought to be the characteristic of the Honan branch), marks a single instance of the confusing permeation of types in both countries. It is too much to hope that the Japanese compiler of the Yi catalogue translated fēn ch'ing yao as "porcelain enamelled in purple" (though Bushell translated fēn ch'ing as purplish in his edition of Hsiang's album), but if the passage, to which no reference is given in the catalogue, should come to the notice of any sinologue, an accurate translation would be of interest. The presence of a kingdom in T'ang times midway between Korea and North China, in which ceramic art had attained a considerable height, and its subsequent disruption and diffusion into both Korea and North China, may possibly provide a clue towards the explanation of the close connexion between certain types of ware in both countries.

I am, Sir, etc.,
LEIGH ASHTON

"SOME MIHRAB CANDLESTICKS."

SIR,—Mrs. Devonshire's article contains a fundamental error which I hope she will forgive me for pointing out. These candlesticks were never meant to be used as mihrâb candlesticks, and nothing in the inscriptions proves that they were. They were made, as the inscription states, for the palaces of the Sultan and his Emir. Of the some hundred I have seen only one or two were in a mosque, and were then used by the Mollah who was teaching young boys the Koran. He himself knows his Koran by heart and does not need a light by which to read the words. On the little drawing published by Mrs. Devonshire the candlesticks would be about 2 metres high. It wants very little reflection to make clear that a candlestick of about 35 cm. in a mosque of 20-40 m. high would look like a bronze statuette in Trafalgar Square, quite out of proportion. Feeling for proportion was the one thing they had taken over from ancient Egypt. I do not know of a single really old candlestick at a mihrâb in Egypt. In Turkey almost every mosque has such, often over 2 m. high, mostly

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of copper of plain design, with beautiful candles, but I know none with inscriptions stating that they were made for that mosque. All Cairo mosques are restored and look bare, but those in Turkey and the interior are even fuller of offerings than any Greek Church. Think of the Tekke of the dancing dervishes at Konia. If we are to build up the history of Muhammadan art, we must first throw away all the phrases the oriental dealers have taught collectors, and to this category belongs "the mihrâb candlestick."

Yours faithfully,

F. R. MARTIN

[CORRECTION: On the Plate with the article referred to above, for A, B, C, D, read C, A, D, B. On the second line from the top of page 275, for Plate A, read Fig. 174. We are responsible for these errors which occurred owing to Mrs. Devonshire's absence in Egypt.—EDITOR.]

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CONTENTS

EDITORIAL—*WORKS OF ART IN JAPAN'S DEVASTATED AREA*
THE YOUNG KNIGHT BY CARPACCIO—ALEC MARTIN
AN UNKNOWN WORK BY VITTORE CARPACCIO—GEORG GRONAU
FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—X—D. S. MacColl
AN UNKNOWN DRAWING BY RAPHAEL—OSKAR FISCHEL
THE DRAWINGS BY JACOPO DE BARBARI—ANDRE DE HEVESY
THE COVENTRY TAPESTRY—A. K. KENDRICK
THREE ASPECTS OF ART—III—HUBERT WALEY
A SELF-PORTRAIT BY TINTORETTO—DETLEV, BARON VON HADELN
NOTES ON VARIOUS WORKS OF ART: BERNINI, RYSBRACK AND ROUBILIAC (MARGUERITE DEVIGNE, MRS. ESDAILE, MARGARET R. TOYNBEE) REVIEWS
MONTHLY CHRONICLE: ARTHUR CLUTTON-BROCK; PAY DAYS AT THE NATIONAL GALLERY (R.R.T.) AUCTIONS
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KLINKHARDT UND BIERMANN, LEIPZIG.

Jahrbuch der Jungen Kunst, 1923. 444 pp., fully ill.; Junge Kunst Series, No. 33. BIERMANN (GEORG). *O. Coubine.* 14 pp. + 33 pl. (1 col.); No. 34. UPHOFF (CARL EMIL). *Christian Rohlfs.* 16 pp. + 33 pl. (1 col.); No. 35. WITH (KARL). *Marc Chagall.* 16 pp. + 33 pl. (1 col.); No. 36. WIESE (ERICH). *Paul Gauguin, zwei Jahrzehnte nach seinem Tode.* 16 pp. + 33 pl. (1 col.); No. 37. GRAF (OSKAR MARIA). *Georg Schrimpf.* 16 pp. + 33 pl. (1 col.); No. 38. HUEBNER (F. M.). *Gustave de Smet.* 15 pp. + 33 pl. (1 col.); No. 39. BAUER (CURT). *Wilhelm Schmid.* 16 pp. + 33 pl. (1 col.); No. 40. WIESE (ERICH). *Alexander Archipenko.* 9 pp. + 33 pl.

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METROPOLITAN MUSEUM OF ART, NEW YORK.

ZIMMERMANN (AGNES). *An Essay towards a Catalogue Raisonné of the Etchings, Dry-points and Lithographs of Julian Alden Weir* (Papers: Vol. I, Part II). 54 pp. + 6 pl.

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DVORAK (MAX). *Kunstgeschichte als Geistesgeschichte. Studien zur abendländischen Kunstentwicklung.* 276 pp. + 54 pl.

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FORTNIGHTLY.—Beaux-Arts, 21, I; Der Cicerone, xv, 23-24.

MONTHLY.—The American Magazine of Art, xiv, 11; L'Amour de l'Art, iv. 11; The Arts, iv, 4, 6; The Beacon, iii, 26; Belvedere, iv, 16-17; Bulletin of the Cleveland Museum of Art, x, 10; Bulletin of the Metropolitan Museum of Art, xviii, 12, Pt. I and II; Bulletin of the Minneapolis Institute of Arts, xii, 9; Esprit Nouveau, 19; Europe, 12; Gazette des Beaux-Arts, 742; The Pennsylvania Museum Bulletin, xix, 81; La Revue de l'Art, 252.

BI-MONTHLY.—L'Arte xxvi, 5-6; Museum of Fine Arts Bulletin, Boston, xxi, 128.

QUARTERLY.—Jahrbuch der preussischen Kunstsammlungen, xliv, 4; Müncher Jahrbuch der bildenden Kunst, xiii, 2; The Print Collector's Quarterly, x, 4.

CATALOGUES AND PAMPHLETS.—Cornish Bros., Sleigh (Bernard), *A Picture Map of the City of Birmingham in the Year* 1730, 3s. 6d.; *Exhibition of Works by Swedish Artists,* 1880—1900; *Illustrated Catalogue,* 2s.; Henry Greenwood. Judge (Fred) and Tilney (F. C.), *Tracts: for Pictorial Photographers, No. 2, Oil, Bromoil and Transfer,* 32 pp. + 4 pl., 1s.

Louvre, *Guide du Musée des Arts décoratifs,* 192 pp. + 24 pl. This is a brief hand guide largely composed of notes on the most remarkable exhibits in each room, but with no pretensions to being anything like complete. However, as far as it goes it is excellent and is well suited to the requirements of the ordinary visitor. A useful little index of artists is added at the end, as is also a set of half-tone plates of important exhibits.

Milford, Maclagan (Eric). *A Romanesque Relief in York Minster* (from the proceedings of the British Academy, Vol. xi), 7 pp. + 1 pl., 1s. This pamphlet consists of a discussion of the beautiful stone relief of the *Virgin and Child,* badly damaged in the sixteenth century, which, during repairs, necessitated by the fire of 1829, was unearthed from the east wall of York Minster. Mr. Maclagan thinks that it may belong to a period not later than the first quarter of the twelfth century, and, on the whole, feels justified in considering it as English. The pamphlet is a fair and learned examination of the style and of such details as can be used as evidence of origin.

National Gallery Illustrations to the Catalogue, Vol. i. *Italian Schools,* 191 pp. of illustrations, 3s. 6d.

TRADE LISTS.—Altman, Berlin, *Katalog,* 10; Baer, Frankfurt a.M. *Antiquariatskatalog,* 693; Bottega di Poesia, Milan, *Catalogo;* Foyle, *Catalogue of Dept. No.* 18; Gilhofer and Ranschburg, Vienna, *Catalogues* 163, 164; Maggs Bros., *Catalogue No.* 445; Mifflin, Boston, U.S.A. *The Holiday Piper*; Miscellanea I, 7; Murray. *Quarterly List,* Jan., 1924, *Norstedts Nyheter,* xiii, 11-12; Schulz, Plauen. *Antiquariats-Anzeigen,* 20; H.M. Stationery Office, *Monthly Circular,* 59; Van Oest, Brussels, *Catalogue Général,* December, 1922.

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CONTENTS

PAGE

EDITORIAL. *Works of Art in Japan's devastated area* 57
The Young Knight by Carpaccio. By Alec Martin 58
An unknown Work by Vittore Carpaccio. By Georg Gronau 59
French Eighteenth Century Furniture in the Wallace Collection—X. By D. S. MacColl 65
An unknown Drawing by Raphael. By Oskar Fischel 75
The Drawings of Jacopo de Barbari. By André de Hevesy 76
The Coventry Tapestry. By A. F. Kendrick 83
Three Aspects of Art—III. By Hubert Waley 89
A Self-Portrait by Tintoretto. By Detlev, Baron von Hadeln 93
Notes on Various Works of Art: Bernini, Rysbrack and Roubiliac (Marguerite Devigne, Mrs. Esdaile, Margaret R. Toynbee) 93
Reviews 97
Monthly Chronicle: Arthur Clutton-Brock; Pay Days at the National Gallery (R.R.T.) 102
Auctions 103
Gallery and Museum Acquisitions 104

LIST OF PLATES

The Young Knight, by Carpaccio. Canvas, 2.14 m. by 1.5 m. (Mr. Otto H. Kahn, New York) 56

An unknown Work by Vittore Carpaccio. *St. Michael,* here identified as by Carpaccio. Panel 61

French Eighteenth Century Furniture in the Wallace Collection—X. I—[A] Armchair by Michel Gourdin (XI, 26); [B] Armchair (XII, 22*a*); [C] Armchair by I. B. Lelarge (XII, 22*b*); [D] Chair from the Palace of Fontainebleau and the Comte de Stacpoole's Collection (IX, 45); [E] *Causeuse* from the *Ministère de la Marine* and the Comte de Stacpoole's Collection (II, 38); [F] Sofa, *en suite* with *E*; [G] Chair *en suite* with *E* and *F* (II, 31) 64

II—[H] Armchair (XII, 13); [J] Sofa, *en suite* with *H* (XII, 9); [K] Armchair, with shield of Clement Wenceslaus, Elector of Treves (XII, 23); [L] Armchair (IX, 18); [M] Armchair (XIX, 23, now in Gallery I); [N] Back view of *M*, showing the monogram; [O] Armchair (XIX, 25) 67

An unknown Drawing by Raphael. [A] *Woman's figure,* by Raphael. Drawing in brown bistre, 26 cm. by 18.6 cm. (Herr F. Lugt, Holland). [B] *St. Catherine, two women and a child,* one of them copied from Ghirlandajo's fresco in Sta. Maria Novella. Copy after a lost drawing by Raphael. (The Duke of Devonshire) 72

II—[C] *The Entombment,* by Raphael. Drawing (Uffizi). [D] *The Entombment,* by Raphael. Canvas. (Borghese Gallery, Rome) 73

The Drawings of Jacopo de Barbari. I—[A] *Cleopatra,* by Barbari. Ink or bistre drawing, 17 cm. by 21 cm. (British Museum). [B] *Cleopatra,* by Barbari. Engraving, 18 cm. by 11.7 cm. . . 77

II—[C] *Mars and Venus,* by Barbari. Engraving, 28.8 cm. by 17.9 cm. [D] Allegorical composition, here identified as by Barbari. Ink or bistre drawing. 24.7 cm. by 14.5 cm. (Louvre). [E] *The Sacrifice to Priapus,* by Barbari. Engraving, 22.7 cm. by 16.8 cm. . . 79

III—[F] *Triumphal procession,* here identified as by Jacopo de Barbari. Chalk drawing. (Christ Church College, Oxford.) [G] *Victory and Fame,* by Barbari. Engraving, 18.1 cm. by 12.3 cm. [H] *St. Sebastian,* by Barbari. Engraving, 21.4 cm. by 15.1 cm. 82

The Coventry Tapestry. I—[A] The Coventry Tapestry, woven by Low Country craftsmen. Early 16th century, 3.05 m. by 0.14 m. (St. Mary's Hall, Coventry). [B] Central panel, with figure of Justice, which is a late 16th century insertion 85

II—[C] Figure of King. Lower left-hand panel [D] Figure of Queen. Lower right-hand panel 88

A *Self-Portrait,* by Tintoretto. [A] *Self-Portrait,* by Tintoretto. Panel, 46 cm. by 36.5 cm. (Ionides Collection, Victoria and Albert Museum). [B] *Self-Portrait,* by Tintoretto. (Louvre) . 92

Notes on Various Works of Art: Bernini, Rysbrack and Roubiliac. [A] "*An English Magistrate,*" ascribed to Roubiliac. Marble. (M. Raymond Vaxelaire). [B] *Charles I,* by J. Richardson the Elder. Pencil on Vellum. After a bust from the lost bust by Bernini. (Bodleian Library, Oxford). [C] *Lady Jemima Dutton,* by Rysbrack. Marble. (Brussels Museum.) [D] *John Howard,* by Rysbrack. Marble. (Brussels Museum) 95

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The Young Knight, by Carpaccio. Canvas, 2.14 m. by 1.5 m. (Mr. Otto H. Kahn, New York)

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EDITORIAL. *Works of Art in Japan's devastated area*

IN this column of our October number we attempted to give some idea of the loss of works of art in the districts of Japan in which the recent earthquake occurred. At that date, as Mr. Waley warned us, we were compelled in estimating the extent of the losses, to depend largely on guesswork, for it was difficult to distinguish between the extraordinary stories and the hardly less extraordinary facts. One might have supposed that popular imaginativeness, even in the Orient, would have fainted with horror before such a spectacle as Japan must have been on the morrow of the earthquake. But it was not so. We were confronted by a thousand apparently well-authenticated tales; some were probable enough, some were unlikely, some, like the tales of survivors circulated at the time of the plague and the great fire of London, would in other circumstances have been ludicrous. However, no one will be anything but relieved and delighted by the news that, so far as art is concerned, our Japanese friends have lost not more but considerably less than we had reason to fear was the case.

We print below a further communiqué on the subject which Mr. H. F. E. Visser, of the Hague, has very kindly sent us.

It has taken some time to obtain reliable news about the fate of the art-treasures in Tōkyō, Yokohama, and Kamakura, but now, just before the end of the year, I am enabled, chiefly through information kindly given me by Prof. Sawamura Sentarō, of the Kyōto Imp. University, to give some details both regarding what has been destroyed and what has been spared. It should be stated at once that the losses are neither anything like so extensive or so important as even the best informed persons have continued to suppose from the moment when the news of the awful disaster first reached Europe; and, indeed, there is good reason to believe that when, in a few more months, still fuller details become available, we shall be able to assure ourselves that in view of the extent and intensity of the calamity, the loss of works of art is comparatively small.

The Imperial Museum in Ueno has been spared. Though the wealth of the collections that are kept in this museum cannot be compared to that of the Imp. Museums at Kyōto and Nara, it would have been an irreparable loss had the losses included the beautiful Fugen painting of the Fujiwara period[1], which is one of the very best Japanese Buddhist paintings, and belongs to the museum (the greatest part of whose contents consists of loans). As far as I know, the best Toba Sōjō emaki, the one with the hares, monkeys, and frogs, is always kept in the kura of this museum. It is a matter for congratulation to know that this unsurpassable masterpiece has also escaped annihilation. The same applies to many other works to the Asuka (Suiko) bronze figures of the Imperial Household (formerly in the possession of Hōryūji), to lacquer work, ceramics, etc., etc. The well-known "triptych" by Eshin Sōzu was transferred in the summer of 1921 from this museum to the newly erected one on mount Kōya.

The Bijutsu Gakkō (Academy of Fine Arts), also situated in Ueno park, has been spared. Its art collection, though not so well known, contains some very good works, such as a large and magnificent Wei Bodhisattva in gilt bronze, a unique piece (reproduced in one of the last volumes of Tōyō Bijutsu Taikwan).

The Imperial Library at Ueno has also been spared, but unhappily the library of the Imperial University, from the scientific point of view more important, has been destroyed. This is certainly a very grave loss. Fortunately the Bureau of Annals and Archives (this is not a translation of its Japanese name, which I ignore for the present), or rather its contents, has been saved, apparently at the cost of immense effort and splendid heroism.

The Okura museum has indeed been destroyed, as was feared by Mr. Waley when writing his short note in the October number of the BURLINGTON MAGAZINE. Personally I do not regard this as a heavy loss. The collection was as bad as it was big. It was not worthy of Japan's capital, and to the average foreigner conveyed a very distorted idea of Far Eastern art.

But most important of all, the best private collections of Tōkyō have escaped destruction. The loss of the best of these collections would have been still graver than that of the public collections of the capital.

First of all, the collection of Baron Masuda Takashi should be mentioned among those that are safe. Among its very best possessions is the Fujiwara Jūichi-men Kwannon kakemono, and one of the four emaki that are ascribed to Takayoshi and illustrate scenes from the Genji monogatari. Perhaps this emaki may be considered as being the finest of the four; it represents the Yamato-e at its very best.

Of the other important private collections that have been spared may be mentioned those of Baron Iwasaki, Marquis Inoue, Mr. Nezu (*Nachi Waterfall*, formerly in the Akaboshi collection), Count Sakai (Bandainagon by Mit-

[1] Reproduced as a frontispiece in Sei-ichi, Taki, *Three Essays on Oriental Painting*, London, 1910.

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sunaga), Mr. Magoshi (perhaps the best small landscape by Ma Yüan[2]).

It is very much to be regretted that, as Kanda was destroyed, many hundreds of bookshops were annihilated. Some seem to have survived. Also the offices and stocks of the Kokkwa, Shimbi Shoin, Sei-gei were reduced to ashes. But the printing-blocks of these firms are not all gone. The Kokkwa will reissue its last number, which was still in its office on September 1. The Shimbi Shoin restarts business in a limited way. I hope very much that the Sei-gei Co., who published the best reproductions of Buddhist art ever edited in Japan, will soon resume business. "Tōyō Bijutsu Kenkyū" have published for the "Tōyō Bijutsu Kenkyu Kwai," up till now twenty-eight issues, containing ten plates each.

Before mentioning Yokohama and Kamakura, I must say that the Japanese scholars who are best known in Europe, viz., Professors Sekino, Itō, Omura, Taki, and Anesaki, all of Tōkyō, are not among the victims of the disaster.

As regards Yokohama, Mr. Waley (loc. cit.) has mentioned the famous Hara collection. Prof. Grosse, in the second Far Eastern number of "Der Cicerone" (November, 1923), told us that the Hara collection had been destroyed. But Prof. Sawamura writes to me on November 6, to assure me that the collection has been spared. It appears, however, that the truth lies midway between these two statements, for Mr. Inada Hogitarō, well known to London and Paris connoisseurs, wrote on December 1st: "The Hara collection was partly damaged; not entirely, for Mr. Hara's residence was not destroyed."

Mr. Waley has very rightly pointed out that of Kamakura's architectural art, the small Shariden of Engakuji is the most important in this area. It was at first reported that this fine building was destroyed, but Prof. Sawamura writes me that he is not quite sure whether this news is trustworthy. Mr. Inada writes: "All temples at Kamakura were totally destroyed. I heard nothing about their treasures, but I think that most of them must have been annihilated." As Engakuji is not situated in the town of Kamakura, but lies two and a half kilometres inland and is not, if my memory serves me righ, surrounded by houses, there should still be some hope regarding this Shariden.

The Daibutsu (great bronze Buddha statue) of Kamakura has been spared. Japanese connoisseurs do not care at all for this statue (and the lower part consisting of drapery is certainly extremely bad), but Western tourists who "do" Japan in two weeks, will find their Daibutsu none the worse for the earthquake, though somewhat out of its vertical position.

The tidal wave is one of the many legends that arrived inextricably entangled with the first news that reached us. There has been nothing of the kind. Also, the little island of Enoshima near Kamakura still exists.

One word about the Japanese kura, the storehouses for the safe storage of art-treasures and valuable objects. That these buildings are quite fireproof is also a legend. They do not consist of cellars, but are small stone houses at some distance from the principal buildings. In many cases, however, the word "stone" must be taken *cum grano salis*, and if we are to be accurate we had better speak of "clay." Prof. Grosse (loc. cit.) has pointed out that in cases of fire it sometimes happens that the contents of a perfectly intact kura are found to be carbonized.

One of the first things that should now be done is to plan new methods for protecting a considerable number of Japan's art treasures *in a single town*. The risks that have been run this time should never be run again.

The whole civilized world, throughout which a love for Far Eastern art is daily increasing, has a right to look to our Japanese friends to find the very safest way of storing the finest and noblest of their creations.

H. F. E. VISSER.

[2] I cannot at all agree with Dr. F. R. Martin's opinion concerning Ma Yüan's paintings. See *A Ma Yüan Painting* (the BURLINGTON MAGAZINE of December, 1923, in which Dr. Martin wrote: "The landscape of Mr. Eumorfopoulos seems to me to be almost finer than any of even the most famous in Japan."

THE YOUNG KNIGHT BY CARPACCIO

BY ALEC MARTIN

THE picture of *The Young Knight*, by Carpaccio, reproduced on the Frontispiece, was purchased in November, 1919, from Messrs. Christie's, by Mr. Sulley, and from him passed to Mr. Otto Kahn. Ever since then I have promised to publish this work, together with a few particulars. Since, I understand, Dr. Gronau mentions the picture in the course of a discussion, on another page, of recently discovered works by Carpaccio, the moment seems to be suitable for bringing the picture before readers of the BURLINGTON MAGAZINE.

The work belonged to the Vernon-Wentworth family and was one of the chief attractions of the gallery at Wentworth Castle, Barnsley, Yorkshire. When I visited that collection and saw *The Young Knight*, it was regarded as the work of Dürer, and the owner was somewhat surprised when I told him that it was Venetian

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and almost certainly by Vittore Carpaccio. Even the plate shows it to be a very fine example from his best period, 1490-1500, when he painted the remarkable series of *The Story of St. Ursula,* formerly in the Scuola di Sant' Orsola, now in the Venice Accademia. The type of figure is similar to those of the attendants in the *Introduction of the Ambassadors to King Maurus.* The picture does not suggest the influence of any other artist, not even that of Giovanni Bellini.

The youthful knight standing under arms in a landscape of almost fairy-like beauty might, but for the sweetness and spirituality of the face, be incongruous. As it is, there is so much strange enchantment in his mien and expression that he is anything but out of place in the mysteriously conceived medley of flora and fauna arranged around him as though the artist had hesitated between representing a wilderness and a magic garden. The psychological significance of the picture is readily felt but difficult to explain. The general impression imparted by the radiantly beautiful youth is that of a saint. The attitude might well suggest St. George, the deer in the background makes us think of St. Eustace, but there are present none of the attributes of either, or indeed of any saint or of sainthood. Perhaps the subject is purely fanciful; perhaps it is derived from some myth or legend. But since so far no satisfactory solution of the problem has been thought of, we must, for the moment, rest content with the present title *The Young Knight.*

The luxuriant herbage and grass, gay with lilies, columbines, violets and wild raspberries, remind one immediately of the foxgloves and small flowers in the smaller painting in the Layard collection in the National Gallery. In the background of the present picture is a mounted cavalier wearing a helmet and chequered costume, probably of German origin, and carrying a lance, this somewhat austere figure striking a note of sharp contrast with the rest of the composition. A similar black horse appears in the *Visit of Hippolyte to Theseus* in the Jacquemart André collection, though in that work the horse faces our left instead of our right. In certain respects there is a connection between the landscape of our picture and that of the *St. George fighting the Dragon* in the church of S. Giorgio de' Schiavoni, in Venice, but there the foreground is occupied not with a delightful carpet of flowers but with putrifying corpses. *The Young Knight* might also be compared with the *Standard Bearer* in the Altarpiece in the church of San Vitale in Venice. The nearly naked tree in the right background of *The Young Knight* occurs in many of Carpaccio's pictures.

AN UNKNOWN WORK BY VITTORE CARPACCIO

BY GEORG GRONAU

IN the course of the last few years a number of distinguished works by Carpaccio have come to light, such as Lord Berwick's *Adoration,* the *Meditation of the Passion* in the Abdy sale,[1] and, in particular, the delightful picture of *The Young Knight* [Frontispiece] now in the collection of Mr. Otto. H. Kahn. To this list of new additions to Carpaccio's œuvre I can now add another, which, as far as I know, has never yet been published and has only once received a cursory mention in the literature of the subject. More than fifty years ago Crowe and Cavalcaselle saw it in the Gera Collection in Conegliano, and although agreeing that it was not by Cima, ascribed it to Benedetto Diana.[2] It is difficult to see upon what grounds the attribution was based, since neither in Diana's early work in the Royal Palace, Venice, which is almost indistinguishable from that of Lorenzo Bastiani's, nor in his easily recognised mature work, can stylistic resemblances with our picture be traced. Also we can hardly believe this somewhat prosaic master capable of carrying out so poetical and so decoratively happy a work.

These are the very qualities that direct our attention, however, to the Venetian painter of the period who had them entirely at his command. We may not subscribe fully to the almost universal admiration for Carpaccio; we may regret at times a lack of masculinity and vigour; but we cannot deny that he was a true poet who wove old and much-used materials into rare and original shapes.

The illustration on the Plate shows *St. Michael* as the Victor over the Dragon and as the Weigher of Souls, but it fails, of course, to render the wonderful colour. I will try to give some idea of that. The light-greenish shimmering mail and the deep red of the head and breast of the dragon, whose ornamental wings flash silver and pale blue, are harmonized very dexterously with the pale pink mantle of the archangel, the dark brown earth and the greyish yellow of the landscape background. A more powerful accent occurs in the light yellow of the sleeves. The widespread wings shaded from bluish-green

[1] These were reproduced in the BURLINGTON MAGAZINE, the first in Vol. XVII, p. 262, the second in Vol. XIX, p. 144.
[2] Ed. T. Borenius. Vol. I, p. 229.

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to grey are purple at the top. The breast-plate ornament is of gold with a red jewel depending from it. The wide expanse of sky is of a dull grey-blue. This short description may give some idea of the rare range of colour and fine and restrained harmonizations, although I know that a description of colour is bound to be inadequate.

And now there are two questions to be decided; is this a picture by Carpaccio, and, if so, to what period does it belong? I should imagine that the picture itself answers the first question in the affirmative, although it is not altogether in the usual style of Carpaccio, as one conceives it from his two great series of pictures in Venice. It represents a youthful, almost childlike type of saint, unlike the *St. George* in the Scuola degli Schiavoni, or *The Young Knight* in the marvellous picture in the Otto Kahn Collection. Indeed, we find nothing entirely like it in Carpaccio's work, and perhaps the only figure with which St. Michael can be compared is the angel to the left of Christ in the *Pietà* belonging to Count Serristori in Florence (see Berenson, *Venetian Painting in America,* Fig. 64). Such a difference must not in itself surprise us since, as Sir Claude Phillips has already noted, Carpaccio belonged to that group of Venetian artists who evolved no definite type by which they can easily be identified—as, for instance, did Cima, Basaiti, and Bissolo. To make that point clear we need only compare Carpaccio's two Madonnas in Frankfurt and Berlin with each other or with the Madonnas in the *Presentation in the Temple* (Venice Accademia) and the Stuttgart Altarpiece.

What, however, points absolutely to this one Venetian master is the extraordinary taste and brilliant skill of the composition filling the space between the long curve of the dragon to the outspread wings of the archangel. In this we recognize the master of the fine and well-known pictures of *St. George,* the one already mentioned and the other in S. Giorgio Maggiore (illustrated in Ludwig-Molmenti, p. 262). However, there is a difference in the conception of the dragon, which is shown here overcome though still powerful, while in the others it raises itself in unfettered fury against horse and rider.[3] Even apart from the beauty of its colouring, this monster is unique, with its clean outline and ornament and with its strange wings reminding us at once of the fantastic forms of flames and of those of seaweed.

The view of the town is exactly what we should expect of Carpaccio. Looking at it we are not astonished that this pupil of Gentile Bellini, obsessed by the subjects to which he devoted his genius year after year, never grew tired of depicting towns in the backgrounds of his works. But here, too, we find so much of fantasy and imagination that we cannot find a really close parallel,[4] though we are inevitably reminded of the town in the painting of the *Return of the Ambassadors to the English king* in the St. Ursula series. Another small peculiarity may be noted in both pictures, namely, that the painter has thrown a light on the foreshortened sides of the towers; and then the somewhat restless representation of the trees is similar. Finally, the treatment of the garment with its curiously crumpled folds, illuminated as they approach the eye, betrays the hand of the master.

We meet with unexpected difficulties when we attempt to answer the question as to which of Carpaccio's periods this new picture should be assigned, the first being our small knowledge of Carpaccio's development. In his earliest certainly-dated works—the *St. Ursula* pictures—he appears, not as a tyro, but as a mature artist; and it is with the greatest difficulty that, working backwards from this point, we can designate any work with certainty belonging to an early period. Perhaps the most definite is the little picture of two female saints in the Verona Gallery (illustrated in Ludwig-Molmenti, p. 273); I am less certain about the Frankfurt *Madonna.* We are unable to identify with certainty Carpaccio's early efforts, and we find it just as difficult to say by whom he was taught. That Dr. Ludwig's original and warmly defended hypothesis that Lazzaro Bastiani introduced Carpaccio to the art of painting does not stand the test of examination is the opinion of all competent critics. But who else could it have been?

Working onwards from the *St. Ursula* series as the earliest certain works, we can have no doubt of Gentile Bellini's powerful influence on the development of the young painter. This need not be unconditionally understood to mean that he perfected himself in Gentile's studio, but the sight of the big compositions of this leading master may well have sufficed to fructify Carpaccio's somewhat similar talents. At any rate in these early works we see him developing on quite similar lines. But not for very long, for presently the moment came that turned him to the other and greater brother. The deep impression made by Giovanni Bellini on Carpaccio is nowhere more marked than in his most mature Altarpiece—one of the finest to be found then in any Venetian church—*The Presentation in the Temple,* which he painted in 1510 for S. Giobbe, and which is now in the Accademia. This picture, in spite of being stamped with Carpaccio's personality, everywhere shows traces of the deep

[3] Compare with this the dragon, which, though badly constructed is very similar in movement, in a picture in the Walters Collection, Baltimore. (Berenson. *Venetian Painting.* Fig. 67.)

[4] Certain elements in the view of the town are to be found also in the *Santa Conversazione* in Caen Museum.

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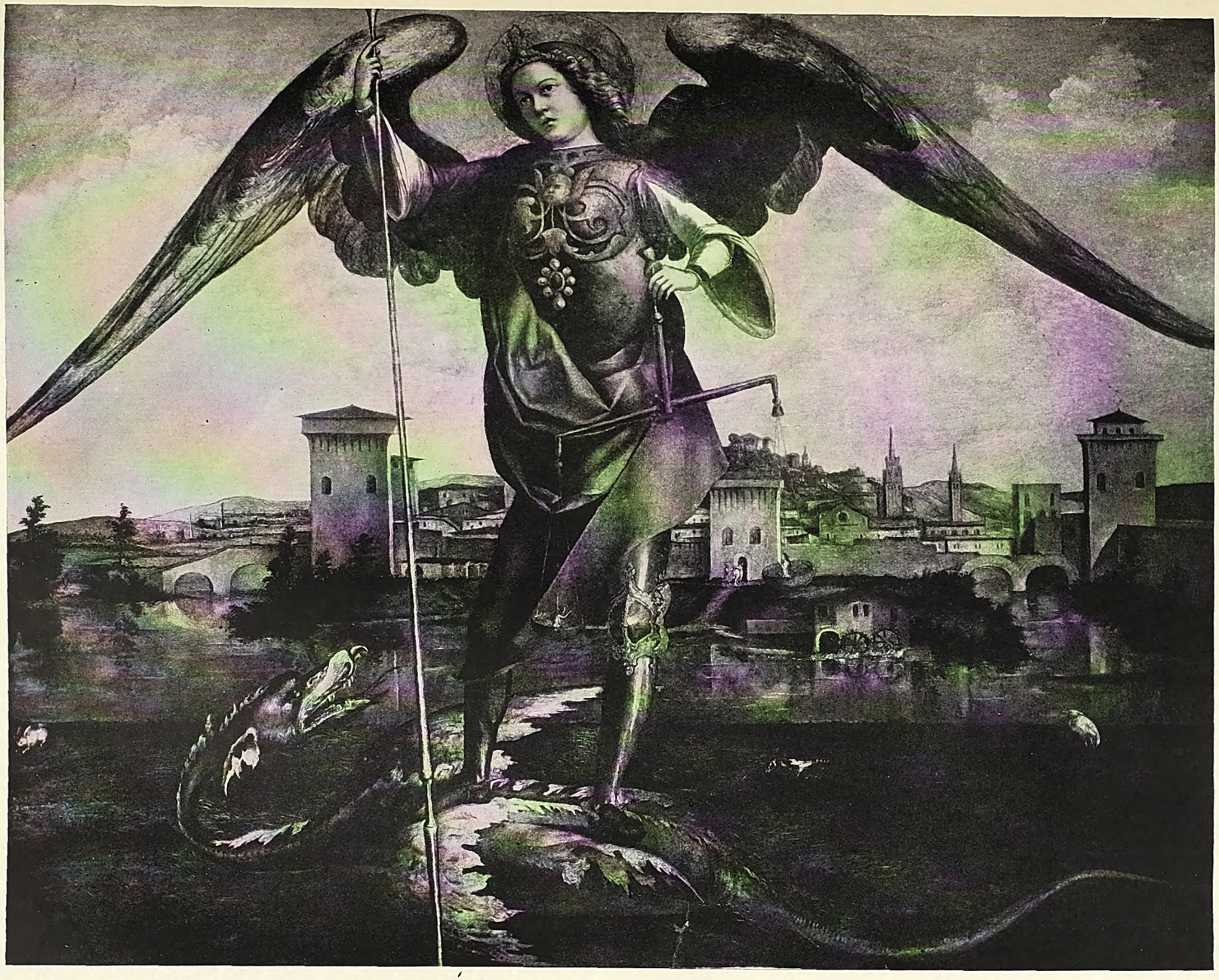

St. Michael, here identified as by Carpaccio. Panel

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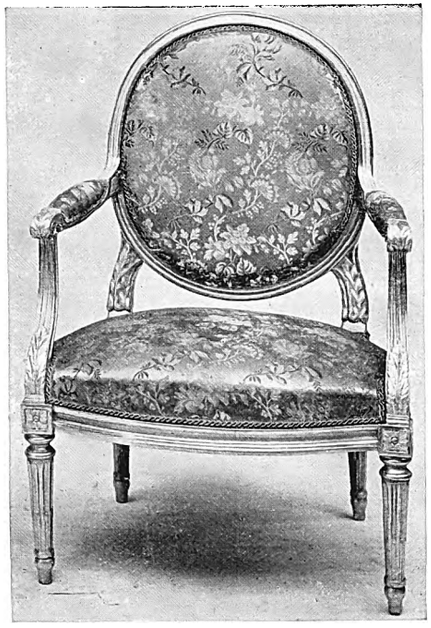
A—Armchair by Michel Gourdin. From the Château d'Eu. 99 by 71 by 61 cm. (Wallace Collection, XI, 26)

B—Armchair, 99 by 61 by 45.7 cm. (XII, 22*a*)



C—Armchair by I. B. Lelarge. 94 by 66 by 50.8 cm. (XII, 22*b*)

D—One of six chairs from the Palace of Fontainebleau and the Comte de Stacpoole's Collection. 94 by 56 by 56 cm. (IX, 45)

E—*Causeuse* from the *Ministère de la Marine* and the Comte de Stacpoole's Collection. 96.5 by 101.6 by 61 cm. (II, 38)

F—Sofa *en suite* with *E*. 116.8 by 203.2 by 76.2 cm. (II, 39)

G—One of six armchairs, *en suite* with *E* and *F*. 104 by 78.7 by 68.6 cm. (II, 31)

Plate I. French Eighteenth Century Furniture in the Wallace Collection—X

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veneration in which he at this moment held the old Bellini.

At some moment these two influences must have crossed his path; that of Gentile, which can also be traced in his later historical compositions, and that of Giovanni which was at its height in 1510. Unless we are mistaken, this picture of *St. Michael* belongs to about that period.

There is one trifling detail which reminds me again of Giovanni Bellini, the somewhat boneless left hand with the slightly outspread little finger, very similar in type to the Child Christ's hand of a certain period of Giovanni Bellini. But we realize the same thing through something less definite but more essential which might be described as the sentiment of the figure (as a parallel to which among Carpaccio's known works compare the angel in the Serristori *Pietà*). The figure has more of Giovanni than of Gentile, whose admirable quality and power are always associated with a certain restraint and objectivity suggestive of the detached observer.

This hypothesis would lead us to place the *St. Michael* in the first years of the sixteenth century. I must, however, confess that this date leaves me unsatisfied, for intuitively and without considering for the moment even questions of the style I incline to regard the picture as a precocious early work. The conception of the saint as a youth hardly grown from childhood does seem to me, compared, say, with the *St. George* or *The Young Knight,* to indicate an earlier date in Carpaccio's career. I give up the unsolved, perhaps insoluble, problem to the judgment of those experts, particularly in England, who have made a close study of Carpaccio's work.

FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—X

BY D. S. MacColl

THE makers of chairs, sofas and beds in the Louis XV—XVI period were for the most part specialists in that line and a host in themselves. Moreover, in spite of a freak here and there, and minor variations of general form and detail, there is a strong family resemblance in their work, though it is seldom that from the shuffling of a common stock of motives exactly the same result emerges. There is some mark of the individual, but the makers might all be members of one house, working upon the models to be found in Jacob's repertory.

If not one family, they were very close neighbours, bunched together, with rare exceptions, in a single quarter, even a single street. I notice that with some spilling over into adjoining thoroughfares like the Rue Bernard and Rue Meslay, they were all housed in the Rue de Cléry, which runs from the Rue Montmartre to the church of the quarter, Notre Dame de Bonne Nouvelle, close to the Porte St. Denis. That street must have been one great partitioned shop of the chair-makers, gay with their signs: *Nom de Jésus, Image de St. Joseph, Image de St. Louis, Lion d'argent, Le gros Chapelet,* and so forth. Here are some names:—

Avisse, Bara, Bauve, Blanchard, Boulard, Brizard, Burgat, Carpentier, Chevigny, Cresson, Delaisement, Delaporte, Demay, Dieudonné, Foliot, Gay, Gourdin, Jacob, Lebas, Lelarge, Leroy, Malot, Mathieu, Mercier, Meunier, Moreau, Nadal, Normand, Pluvinet, Poirié, Rascalon, Reuze, Sené, Tilliard.

In the second place it is to be noted about this list that all the names are French wih a fine racy tang. We have seen how successive waves of fashion were initiated by or employed craftsmen of foreign origin; in the earlier period Cucci, Oppenordt, Boulle, Caffieri, in the later Oeben and Riesener, Weisweiler, Schwerdfeger, Röntgen, and many more. But metal-inlay, wood-inlay, metal-incrustation did not affect the old chair and bed industry of wood-carving with or without painting and gilding: that continued in the hands of successors to the ancient *bahutiers,* become *menuisiers,* of native stock.

Out of this host only two other names beside that of Jacob have been found in the Wallace

FIGURE. VARIOUS STAMPS AND MARKS

Collection. Both belong to families who worked at their trade from father to son, and both were settled in the Rue de Cléry. The first name, that of M. GOURDIN, appears upon a set of six

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chairs in Gallery XI [PLATE I, A]. The stamp on one of those chairs is reproduced (Fig. 5), and that upon another (Fig. 4), accompanied by what may be a cross or a fleur-de-lys. This appears on four out of the six; whether it has a special significance I do not know. Gourdin's name appears as "Gourdain" in Vol. I of Vial's *Répertoire,* perhaps by a misreading, but also as Gourdin in the appendix. The name of his elder brother, Jean Baptiste, appears on a set of chairs in the Royal Collection at Windsor Castle as I· GOURDIN, mis-read by Sir Guy Laking as J· COURDIN. These are simple work, of no special account. Our set, by Michel Gourdin, is more remarkable for its Beauvais coverings than for its framework, but these chairs have the interest of being the only specimens in the 'Louis Quinze' style in Hertford House;[1] moreover their provenance is attested by the stamp of the royal Château d'Eu (Fig. 2). This is accompanied on four of them by a stencilled number, perhaps that of the Revolution sale rather than of an inventory. The Comte François de Salverte in *Les Ebénistes du XVIIIe Siècle,*[2] which has just appeared, adds that this set of chairs was executed towards the opening of the reign of Louis XVI for the Prince de Conti "au palais prieural du Temple," and that after the Revolution they became the property of the Duke of Orleans and were at the Château d'Eu during his reign as Louis Philippe. These particulars were doubtless obtained from documents to which he omits a reference. M. de Salverte also gives, for the first time, an account of this family of *ébénistes.* Here are the leading facts:—

Jean Gourdin flourished between 1737 and 1763 and signed PERE· GOURDIN. There is a cane-covered armchair by him at the *Arts Décoratifs*[3]; others are in the Swedish royal collection. His elder son, Jean Baptiste, was master in 1748 and worked till 1776. He also is represented at the *Arts Décoratifs* as well as at Windsor and in private collections. Michel, "Gourdin le jeune," the younger brother, was master in 1752 and worked in the Rue de Cléry for thirty years. One of his armchairs, belonging to the French State collection, is reproduced by M. E. Dumonthier in his book *Les Bois de sièges du Mobilier national,* and there are others in private hands. Some of these have sculptured garlands of flowers, in one case painted with natural colours.

M. de Salverte also gives an account of the second family represented at Hertford House, that of the Lelarges, father, son and grandson, all named Jean Baptiste. No signed piece by Jean Baptiste I is known; his work seems to have been of a rather ordinary type. In 1749 he took part in the proceedings of the Corporation against a workmen's movement for a rise in pay. The two others signed I· B· LELARGE (Fig. 1). Jean Baptiste II was born in 1712, master in 1738, and died in 1772. None of his works is cited, but we are told that there is no difficulty in distinguishing them from those of his son, who was of the Louis XVI period. This son, Jean Baptiste III, born in 1743, took on the business from his mother, was master in 1775, became fashionable, and was employed by the Crown. In 1789 he was one of the notables of his quarter, and became a member of the committee of the Bonne Nouvelle section. He was thus able to preserve his establishment during the Terror and practised till his death in 1802. Our two chairs [PLATE I, C] are of his favourite type, with "medallion" backs, called *à la d'Artois.* One of the same type is in the Louvre (De Salverte, PLATE XLI). Others are in the Petit Trianon (from Fontainebleau) and public collections at Strasbourg and Hamburg. Yet another set was in the Doucet sale and is reproduced in its catalogue. M. de Salverte (following the author of the *Répertoire des Décorateurs du Bois*) is in error when he states that Lelarge is represented in the Jones collection at South Kensington. On one of our chairs [PLATE I, B] besides the maker's stamp, but at a distance from it, the letter B is impressed in two places; possibly a mark of provenance. With this chair I reproduce a third [PLATE I, B] unsigned, but closely resembling the others. It is rather more elaborate and is covered with tapestry instead of the modern silk brocade.

The next group of six chairs [PLATE I, D] is not remarkable in itself, conforming, as it does, to a simple pattern that might be Jacob's, but it has the historic interest of having been part of the furnishing of Fontainebleau under Louis XVI. On fragmentary parchment labels that had been painted over is stencilled the stamp of the Palace and in one instance (Fig. 3) the inventory number is preserved. This shows that the complete set numbered twelve; so that the remaining six may survive elsewhere. A search in the French archives might reveal the maker's name. In two cases a second label adds the particulars in writing "Salon du Jeu du Roi à Fontainebleau." We therefore know that those chairs were placed in the room which is now called the

[1] The frames are carved and gilt, as are all those illustrated in the present number. It should have been noted that the set by Jacob in Gallery XXII, illustrated in the January number, have their flat surfaces painted white.

[2] G. Van Oest et Cie, Paris et Bruxelles. This valuable book will be the subject of a separate notice. Except in the matter of Gourdin, the new information about the Wallace collection pieces evidently had not reached the author in time for inclusion.

[3] This museum has just published a useful guide, with lists of the artists in various crafts represented.

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H—One of twelve armchairs. 104 by 71.2 by 66 cm. (XII, 13)

J—One of two sofas, *en suite* with *H*. 129.5 by 221 by 78.7 cm. (XII, 9)

K—Armchair with the shield of Clement Wenceslaus, Elector of Treves from 1768 to 1802. 116.8 by 68.6 by 56 cm. (XII, 23)

L—One of four armchairs. 99.1 by 68.5 by 60.5 cm. (IX, 18)

M—Armchair, 106.7 by 73.7 by 61 cm. (XIX, 23, now in Gallery I)

N—Back view of M, showing the monogram

O—Armchair, 104 by 66 by 58.4 cm. (XIX, 25)

Plate II. French Eighteenth Century Furniture in the Wallace Collection—X

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" salon de musique " among the *grands appartements* of Louis XV on the first floor. The mural decorations were modified under Louis XVI in 1785-86 and are undisturbed.[4] Further evidence is the gilder's label of Chatard, a craftsman who had a high reputation at this period and was succeeded by a son. M. Lefuel notes that they worked for Jacob and his descendants. I give this curious document, indicating the printed parts by roman, the written by italic lettering, and the missing parts by brackets.

178 [ ] [GARD]E MEU[BLE] DU RO[Y]
suivant CHATARD, Pein[tre et] Doreur,
l'ordre Faux-bourg Mo[nt-Martre]
du *12* A PARIS
aoust Pour M. *Le Service*
No. *211* *du roy Salon des jeux*
Fontainebleau

Another stage in the history is indicated by yet another label on which is written

Mr. Le Comte Stacpoo[le]
Salon d'Angle

In this and another instance to be mentioned presently I was just able to identify the name Stacpoole, reduced to fragmentary dints in the paint, because of the clue afforded by two pictures in the collection, the great Pastorals by Boucher 489 and 482, which hang at the top of the staircase. These I had identified with two pictures referred to by the De Goncourt[5] ('tableux qui ornaient le grand salon du rez-de-chaussée du château de Montigny-Laucourt, bâti par Trudaine'); noted by Mireur as sold in 1852, and fully described by Soullié and Masson in their catalogue raisonné as *Les Raisins* and *Le Joueur de musette*. " Laucourt " should be Lencourt. Trudaine "de Montigny," the younger, *intendant des finances* under Louis XV, was, I suppose, the builder of the Château, in the Seine et Marne department. His two sons were guillotined at the Revolution, one of them leaving on the prison wall the sketch of a feeble tree, with the legend *Fructus matura tulissem*. The Château passed about 1817 into the hands of the grandfather of the present Duke de Stacpoole, who also had a great house in Paris and a good deal of land about twenty miles from Fontainebleau, which may account for the acquisition of the chairs. He imported a pack of hounds to Montigny, but his devotion to the Catholic faith made havoc with his fortune. He contributed £40,000 to Pope Leo XII's building schemes in Rome, and obtained his papal titles of Count, Marquis and Duke, but was obliged to sell Montigny and his collection. Shortly after 1854 the Commune acquired the park, which is notable for an immense cedar, surpassing the famous specimen in the *Jardin des Plantes*. The present Duke has no record or recollection bearing upon our pictures or furniture, but I will leave my immediate subject for a moment to recommend to those who have not read it his *Irish and other Memories*.[6] This Norman house settled in Galway under Strongbow, and the book gives glimpses of the richly charactered Anglo-Irish life that is now being discarded like a weed. Hardly credible, for example, is that Kavanagh of Borris, who was born, under an ancient curse, without arms or legs, but could spring from side to side of a railway carriage or a room, and ride to hounds unstrapped, with the reins in his teeth! More to our purpose is the Duke's glimpse of the French XVIII century still unchanged in 1880 at the Château of the Plessis-Bellière of Moreuil. House and splendid furniture unchanged: the old Marquise receiving on a sort of throne, toasting nightly Henri V, ignoring railways and telegraphs and anything later than Charles X, and travelling to Paris in her coach with relays of horses and postilions. The building was destroyed towards the end of the war.

Next on our list [PLATE I, E, F, G] comes a handsome set made up of a sofa, four *causeuses* and six armchairs. It rivals, and in some respects surpasses, the set by Jacob illustrated in my last article [PLATE, A, B & C]. The two are also closely related in style, and the flattened volute at the base of the *consoles* was a favourite feature in much of Jacob's work.[7] The chairs and *causeuses* of the set I am dealing with are without the finicking if delicate sprays of flowers on the upper rail of Jacob's pieces, and their effect is heightened by the bold medallion design of the Beauvais tapestries. No signature has been found upon them, but there are the remains of two sets of inventory labels. Thus on *causeuse* No. 37 is a printed form headed

[M]INISTERE DE LA

with the foot of the initial letter of a following word, doubtless MARINE. Below is written in ink almost obliterated by paint the words *Cabinet de* with words following at present undeciphered. At the bottom is printed 'No. [de l'] Inventaire,' with a number or initials following, and on the margin is written *causeuse*. If the inventory of this Ministry is still preserved in the French archives it may be possible to recover the maker's name. The Ministry itself, M. Jean Destrem informs me, was under Louis XVI partly established in what is now the Bibliothèque de la Ville at Versailles: the remaining offices were probably not far away. The other label is again that of the Comte de Stacpoole.[8] If I may trust a small reproduction,

[4] I owe these last particulars to M. H. Lefuel.
[5] *Art du XVIII siècle*, I, Boucher, *p.* 287.
[6] London: A. M. Philpot, 1922.
[7] A useful supplement to the examples of Jacob's production given by M. Lefuel, is the very full illustration of pieces in the national collection by M. Ernest Dumonthier in *Les Sièges de Georges Jacob*. Paris. Albert Morancé, 1922.
[8] As I correct my proofs I receive, by the kindness of M. André Joubin, an extract from the De Stacpoole sale cata-

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there is a set very like ours in the Music Room of the Château de Compiègne.

Another important set in Gallery XII [PLATE II, H, J] consists of two sofas and twelve armchairs. They are more florid in design and the surfaces have probably suffered to some extent from regilding. The chief features are the varied bravura pieces of carving on the tops of the two sofas, trophies of musical instruments with sprays of leaf and wreaths of flowers. In general treatment of carving that projects from the structure they recall a sofa that was in the Hamilton Palace sale, and is reproduced in the catalogue and in Molinzer's book. No stamp has been found, but the word *Shrewsbury* is repeated in ink, with names and initials, probably of English repairing craftsmen. They are covered with embroidered yellow silk, to rather vulgar effect, as are the two Lelarge chairs.

The remaining set [PLATE II, L] is of four armchairs. These are once more of the Jacob type, but unsigned, and they are covered with fragments of Beauvais tapestry, cut out and laid down upon a maroon ground.

The design of these has been followed, with some simplification, in the woodwork of the sofa and six armchairs referred to in my first article, incised with the name of Mellier & Co., the well-known London firm. These XIX-century imitations, which had passed muster till now as French Louis Seize, begin, by now, to take a place in history, but it is needless to reproduce them here. They were no doubt made to frame the fine set of Beauvais tapestries designed by François, younger brother of the famous Jacques Casanova, and a Londoner by birth. To him and his work I may some day return.

Three single armchairs remain to be dealt with. The first [PLATE II, K] is in the Delafosse taste and bears the arms of Clement Wenceslaus, Last Elector and Archbishop of Treves from 1768 to 1802, thirteenth child of Frederick Augustus II, Elector of Saxony, who, as Augustus III, was King of Poland in succession to Stanislas Leszczynski, and whose daughter was married to Louis the Dauphin and thus mother of Louis XVII, King of Poland. Clement Wenceslaus built in 1778-86 the *Residenzschloss* at Coblenz, which still exists. Our chair probably came thence after the Elector's flight in 1794. Its date would be round about 1778. Its covering is modern.

The second [PLATE II, M & N] is an armchair for the writing-table: the back and sides are filled in with panels of delicate carving, gilt. On the top rail in front and on a larger scale on the back is a monogram which has been read as MT and interpreted as that of the Empress Maria Theresa; indeed, it is categorically said in the catalogue to have belonged to that Empress. Whether there was any tradition to that effect apart from the initials I cannot say; but it seems to me unlikely that the shield containing the cipher would be without the imperial crown, and the legend is not noted in the Inventory of the Collection: a table with Sèvres plaques, one of which contains a monogram (XIX, 24) had, in like fashion, been associated with Marie Antoinette: but the M is actually accompanied by two other letters made out in flowers, an L and a C. In general conception, the chair has a good deal in common with the *pièce de maîtrise* of Georges Jacob (1765) belonging to Madame Lefuel and reproduced on Plate II of M. Hector Lefuel's book.

The third armchair [PLATE II, O] is also without a mark, but once more is in the Jacob tradition (compare the flame-heads of the uprights with Lefuel, Plate XII, a chair made for the Queen's boudoir). The covering of our chair is of hand-embroidered white satin.

This completes the tale of chairs and sofas in the Collection, with the exception of a nondescript armchair in carved and gilt wood, which does not figure in the catalogue and has spent almost all its time in store. The curious will find it reproduced in E. Lièvre's *Musée d'Art*, there described as of the Louis XIV period: its gilding is remarkably fresh.

In this article and once or twice before I have been led a little outside of my programme, which was to deal with signed pieces. I have now completed that task, omitting only the commode (IX, 20) which has the obviously false signature RIESNER [*sic*]. I noticed as a curious feature in this that the drawers run upon little wooden roulettes, and I supposed the piece, from other indications, to be English. Mr. Cescinsky, however, tells me that it belongs to a distinct Dutch line of work.

It remains, on some future occasion, to consider with what probability any of the many pieces purporting to be the work of A. C. Boulle can establish a valid claim, and to group other unsigned pieces according to their affinities. It was best not to mix such speculation too much with certainties.

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logue, which identifies our two sets as part of *Deux beaux meubles de salon en bois sculpté et doré, et tapissèrie de Beauvois; l'un de 17 pièces, et l'autre de 20 pièces.* 10,700 *f.* *et* 8,300 *f.* We have therefore lost eleven pieces out of the first set and nine out of the second.

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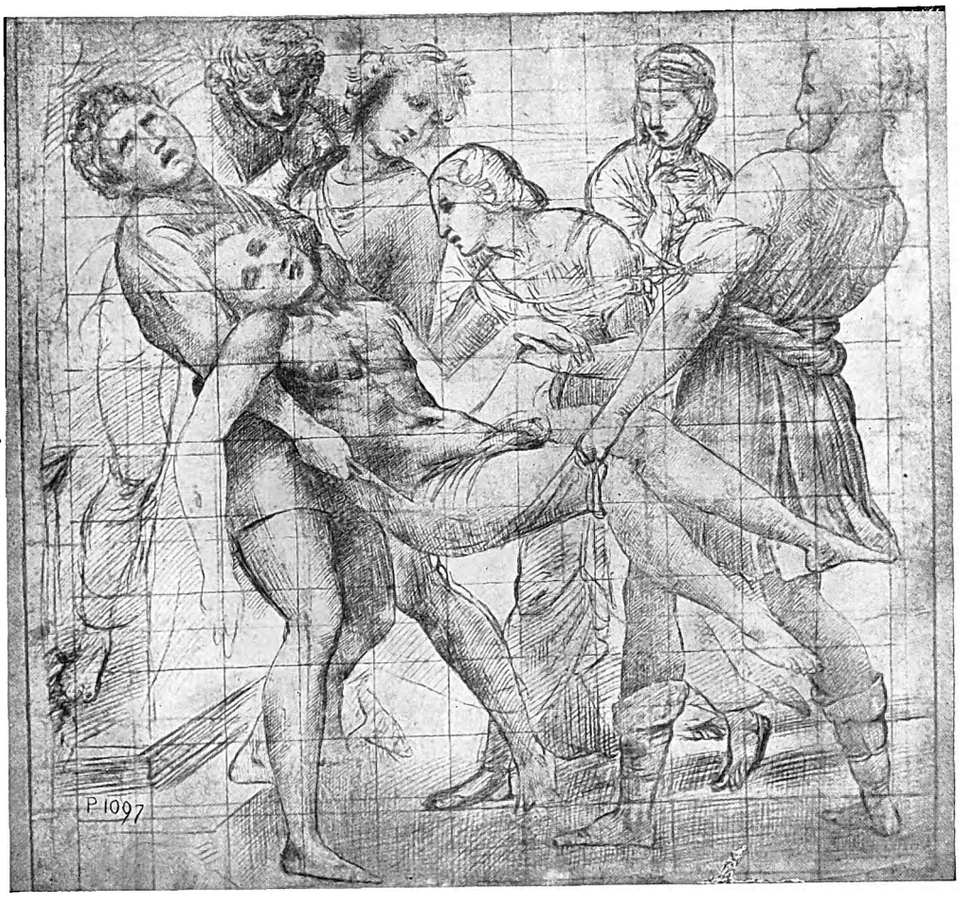
A—Woman's figure, by Raphael. Drawing in brown bistre, 26 cm. by 18.6 cm. (Herr F. Lugt, Holland)

B—St. Catherine, two women and a child, one of them copied from Ghirlandajo's fresco in Sta. Maria Novella. Copy after a lost drawing by Raphael. (The Duke of Devonshire)

Plate I. An Unknown Drawing by Raphael



C—The Entombment, by Raphael. Drawing. (Uffizi)

D—The Entombment, by Raphael. Panel. (Borghese Gallery, Rome)

Plate II. An Unknown Drawing by Raphael

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AN UNKNOWN DRAWING BY RAPHAEL

BY OSKAR FISCHEL

ANYONE who busies himself with Raphael's drawings is used to surprises. We can find the work of Lorenzo Costa, Giorgione and Dürer in the Raphael Collection formed by the Prince Consort at Windsor Castle. On the other hand, there are sheets which ancient tradition vouches for as the work of the great master, to be found, since Lermolieff and Lermolieffianismus, as *disjecta membra poetae* in portfolios of the School of Michelangelo, or Vincenzo da S. Gimignano, or even stored away in odd corners of the great collections. It was once enough for a drawing to be done in red chalk for it to be labelled Andrea del Sarto; early chalk drawings were marked with Timoteo Viti's name; the great painter's improvisations in wash were given to Perino del Vaga; the most splendid of his pen-drawings were attributed to the unfortunate Peruzzi; the fact that the more rapid and spirited of these drawings were given to Penni, has enabled an expert like Léon Bonnat in the last thirty years to collect a valuable series of Raphael drawings. By a reaction this master, from whose œuvre so much has been taken, is now being credited, month by month, by his new Italian biographer, with drawings of all schools from Pordenone to Marco d'Oggione, with those of the later Genoese and Bolognese Mannerists, and even with those of the forgers who swell the still unknown Italian collections.

The fine drawing, on PLATE I, A, for the reproduction of which we are indebted to the present owner, Herr F. Lugt, must once have been better known, as it comes from the Reynolds Collection.

The young Master sketched this figure, one of his last and freest ideas for the agitated composition of the *Entombment* [PLATE II, D], at the height of the Florentine period.

In the long series of sketches and studies for that picture, with which he busied himself during the whole of his visit to Florence, this one is perhaps the most sensitive.

He began with the scholarly composition of Perugino's Sta. Chiara *Lamentation*. In the missing drawing of the Caylus Cabinet (reproduced in this Magazine, *Some Lost Drawings by or near to Raphael*, No. 107, p. 295, Feb., 1912), the bearers are shown raising the body of Christ, and in the large sketch in the British Museum, the procession is in motion and the Virgin, with her attendants, stumbles after him up the hill. The flimsy Umbrian architecture of the earlier composition has become oddly unstable through this dramatic element. Now, according to the Florentine formula, which had become academic, the arrangement of the figures and the interrelation of their movements is calculated with the correctness of a machine. The Uffizi drawing [PLATE II, C] depicts the main group of bearers as in the picture; the Magdalen alone advances hurriedly and jerkily, as though impelled by sudden impulse, and bends her radiant profile to the dead Christ. This solution of the Florentine drawing by which, perhaps not accidentally, the group with the swooning Virgin on the right becomes subsidiary, is squared in readiness for a larger version, a sign that the master regarded the composition as worth carrying out in that form. He was already studying the actions of the bearer in the almost devitalised academic art to which the Florentine marble forms were reducing his once fresh penwork.

While Raphael was developing the ideas of the *Entombment*, and the *St. Catherine* in the National Gallery, and his perceptions were growing and giving the groups in the disturbed composition and the gesticulations of the saint their impetuous rhythm, he was much pleased with a figure by Ghirlandaio, the girl pouring water in the *Birth of the Virgin* in Sta. Maria Novella. She is perhaps the least personal of the amiable chatterers since the grace of these scurrying feet and these flying draperies derive from the gift of fancifulness offered by Botticelli to the otherwise crippled Florentine School and through it to humanity.

Raphael sketched this figure on a sheet of studies together with his idea for St. Catherine. The original is lost, but an old facsimile of the drawing is preserved in the Duke of Devonshire's collection, which shows us that the pictures of the Borghese and the National galleries came into existence at the same time [PLATE I, B]. This hurried, undulating walk impressed Raphael and remained as his conception of the figure of the Magdalen, advancing with flying steps into the stream of movement.

On the sheet in the Lugt Collection [PLATE I, A] this figure is freely sketched for the first time; she hurries forward, the movements of her head and hands suggesting to the imagination those of her body. The runners and huntsmen and the helmeted Caledonian from Tegea have very similar gestures, though they have a gentleness and melancholy of their own; the head and neck are barely suggested by rapid strokes and with little shading, as in the famous Oxford battle-piece. The relation of the head to the neck, the neck to the shoulders, the way the torso springs from the hips, fill the

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composition with expression. A melodious movement like the exquisite gestures of perfect dancing runs through the natural rhythm of the body. In expressive improvisations the contours are rapidly but remarkably modelled. The light shading of the hips and figure is just barely necessary; the shadow is there only to account for the light. We might call this shading Raphael's signature.

The charm of the improvisation is not affected by the fact that a banal and paltry pen has attempted to increase the light and shade of the lower part by a network of lines. It is the same sacreligious hand which spoiled the Uffizi drawing and the Oxford *Bearers*, and which altered the big *Lamentation* in the Louvre out of all knowledge. Probably all these drawings belonged to one of Raphael's schoolfellows who remained in Perugia and who, considering the bold lines insufficiently expressive, added these trivial elucidations.

In the picture in the Borghese Gallery the dissolving pain of this single figure, with the mournful pose of the head, remains, only now it is very touchingly contrasted with the bodily tension of the bearers. But, as is often the case, the drawing of the single figure surpasses in sentiment the painted figure appearing in the completed picture.

The sketch is drawn in brown bistre on paper which has turned brownish—18.6 cm. by 26 cm. There are childish scribblings in chalk on both sides. The writing below is of later date than the drawing. It bears the mark of the collections of Hone and Sir Joshua Reynolds.

THE DRAWINGS OF JACOPO DE BARBARI

BY ANDRÉ DE HEVESY

JACOPO DE BARBARI is one of the most curious personages of his time. He was, as his name implies, a Venetian [1] of foreign origin. In 1500 he was already one of the most celebrated engravers of his native city, and the author of the great wood engraving of the map of Venice. From 1500 to 1508 he was court painter to the Emperor Maximilian as well as to a number of German princes. From 1509 to 1515 we find him in Flanders, first in the service of Philippe de Bourgogne, then in that of Marguerite d'Autriche, Regent of the Low Countries. He died about 1516. Barbari was a humanist. This is clear not only by his engravings and by the emblem he used, the wand of Mercury, but by the verses addressed to him by Girolama Corsi, the mistress of Marino Sanceto.[2] In a picture of Barbari's youthful days, now in the Berlin Museum, appears a portrait of Catarina Cornaro. This princess, perhaps his first protectress, and Marguerite d'Autriche, his last, are the finest flower of the civilization of the time. So Barbari was an intellectual and a raffiné. How does he stand as artist? Morelli proclaimed him a genius. Other critics speak of him as a poor painter. We may arrive at a juster opinion of him if we turn first of all to his drawings. There is in the British Museum one absolutely authentic drawing [PLATE I, A] by Barbari, the drawing for his engraving representing *Cleopatra* (ink or bistre, 170 by 210 mm.). It is a first sketch; a few sweeps of the pen describe rocks and shrubbery, but the painter has indicated with care and delicacy the Cleopatra, a nude figure having a thoroughly Italian ease and grace. The head is copied exactly in the engraving [PLATE I, B], but for the rest, what a change there is! A ploughed landscape has been added, and every small detail has its peculiar accent and precision. The bark of the tree, for example, is reproduced with microscopic exactitude, so that a botanist would not hesitate to label it with the name of the species. Barbari's drawing, when he came to engrave it, was apparently subjected to a double alteration due to the discipline of the burin and to the influence of that naturalism of which Dürer is the principal representative. However, this variability in Barbari's art has other sources besides these. He served his apprenticeship in Venice in the years when Mantegna, the Bellini and the Vivarini were finishing their careers and when Giorgione was commencing his. In Barbari all those schools are reflected; sometimes hieratic Christianity draped à l'antique, sometimes Giorgionesque compositions of opulent bodies full of mysterious attractions.

The influence of Mantegna is at once apparent in the engraved work of Barbari.[3] In them souvenirs of antiquity haunt one another, and on them appears most frequently Barbari's emblem, the wand of Mercury. But the great Paduan belonged to an heroic generation; Barbari is more profane, more genial, more sensual.

[1] There is a resumé of the documents concerning Barbari in Wurzbach's *Niederländisches Kunstlerlexicon, Vienna,* 1906.

[2] *Rime di D. Girolama Corsi,* Venice. Biblioteca di S. Marco. MSS. Italiani, A.9, No. 270.

[3] Kristeller, Paul. *Das Werk des Jacopo de' Barbari:* Internationale Chalcographische Gesellschaft, Berlin, 1896. A. M. Hind's *Catalogue of early Italian engravings preserved in the department of Prints and Drawings in the British Museum,* London, 1910.

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A—Cleopatra, by Barbari. Ink or bistre drawing, 17 cm. by 21 cm. (British Museum)

B—Cleopatra, by Barbari. Engraving, 18 cm. by 11.7 cm.

Plate I. The Drawings of Jacopo de Barbari

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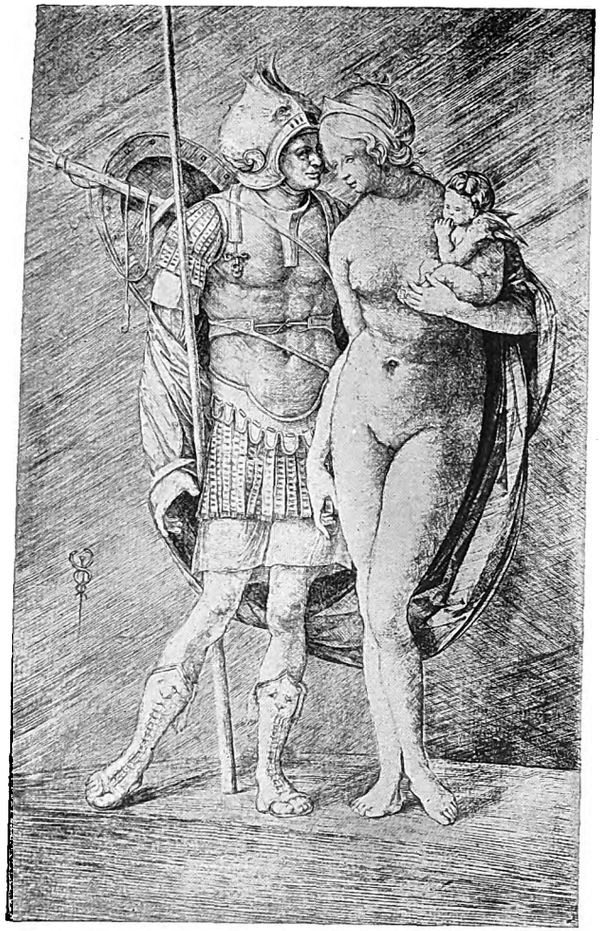

C—Mars and Venus, by Barbari. Engraving, 28.8 cm. by 17.9 cm.

D—Allegorical composition, here identified as by Barbari. Ink or bistre drawing. 24.7 cm. by 14.5 cm. (Louvre)

E—The Sacrifice to Priapus, by Barbari. Engraving, 22.7 cm. by 16.8 cm.

Plate II. The Drawings of Jacopo de Barbari

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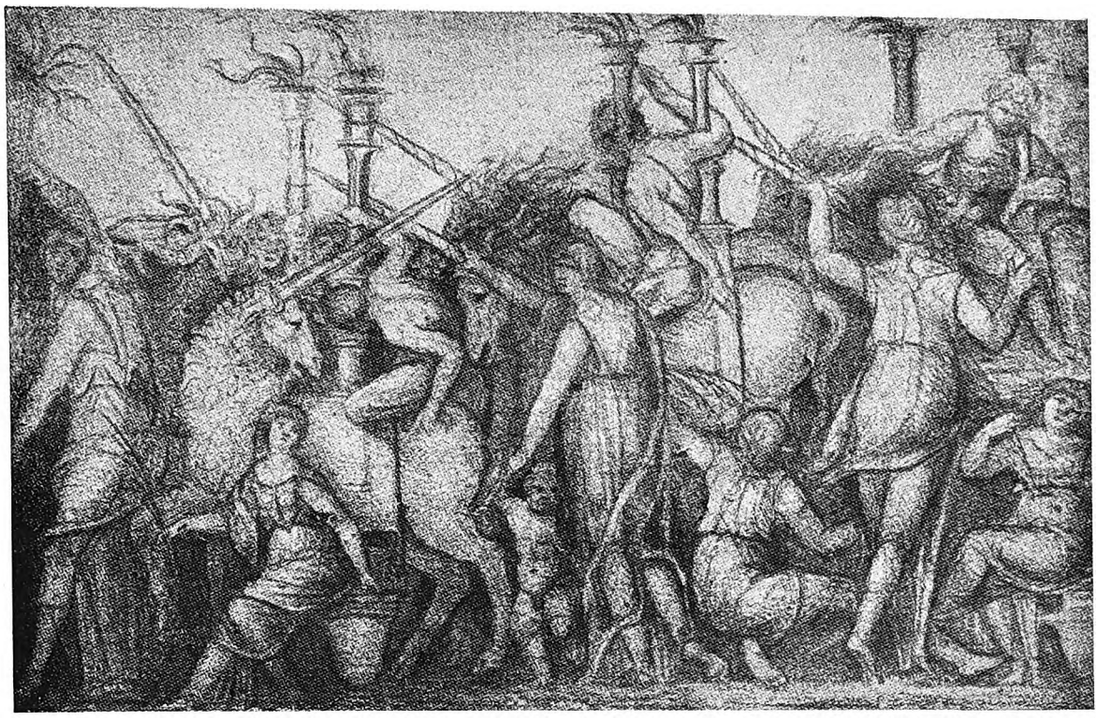
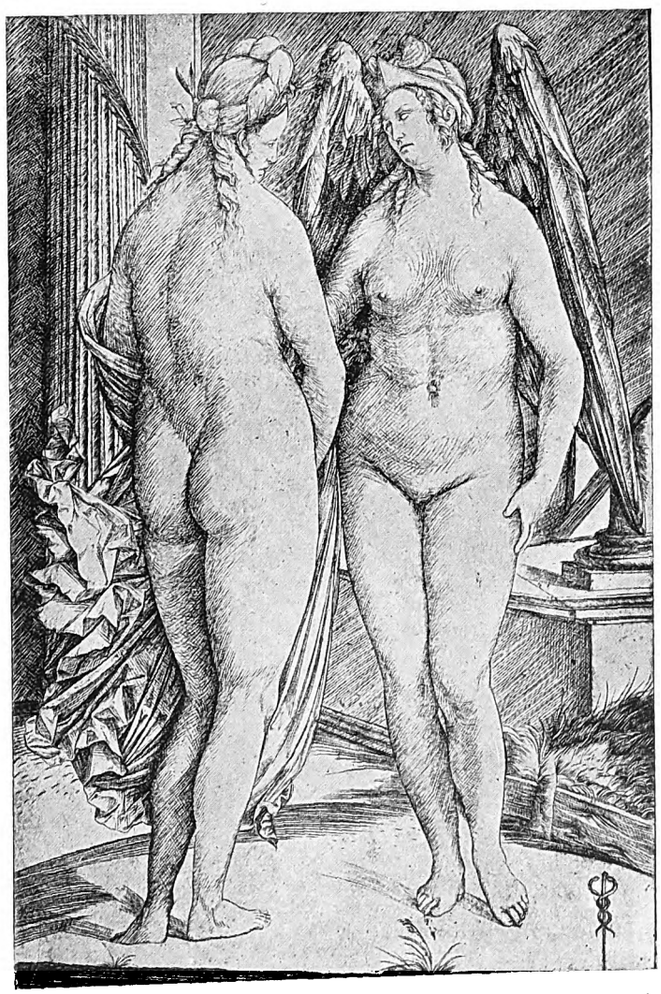
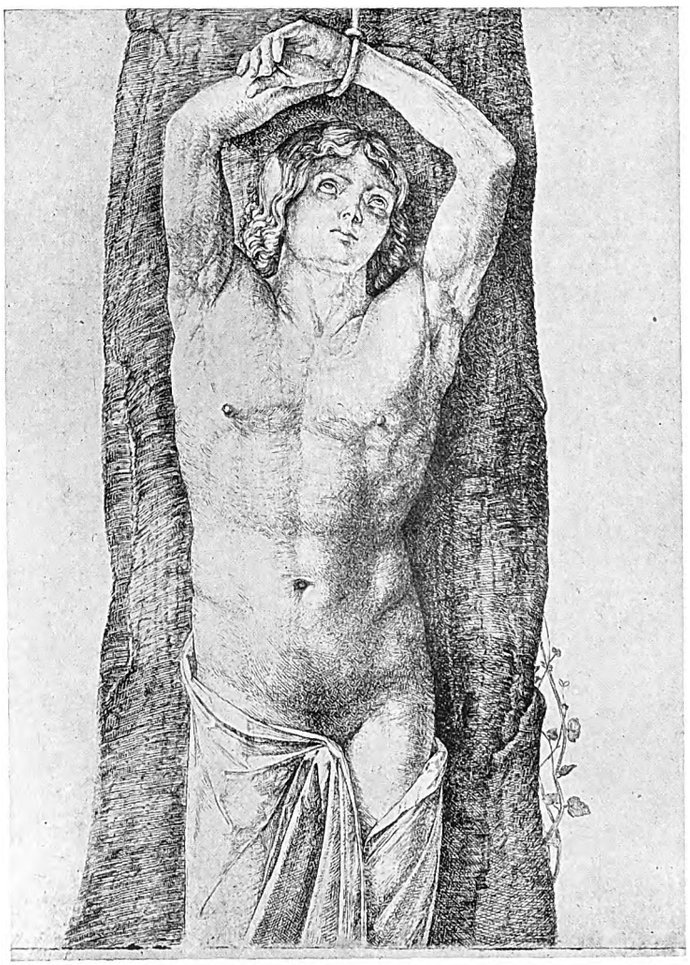


F—Triumphal procession, here identified as by Jacopo de Barbari. Chalk drawing. (Christ Church College, Oxford)



G—Victory and Fame, by Barbari. Engraving, 18.1 cm. by 12.3 cm.



H—St. Sebastian, by Barbari. Engraving, 21.4 cm. by 15.1 cm.

Plate III. The Drawings of Jacopo de Barbari

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It is true that the imitation of the antique and a taste for mannerism pushed him towards a sort of anæmic elegance. But at times the breath of Venetian life carries him away. Then it is that he arrives at Giorgionesque effects, as, for example, in his engravings of *Mars and Venus* [PLATE II, C], *The Sacrifice to Priapus* [PLATE II, E], and especially the *Victory and Fame*[4] [PLATE III, G]. These works enable us to attribute to Barbari a beautiful drawing in the Louvre hitherto regarded as by Leonardo da Vinci.[5] It is an allegorical composition: there are two men, one standing, the other crouching on the ground; over the latter a winged woman bends; behind, another nude woman raises her right hand and holds in her left a palm branch [PLATE II, D]. No doubt the subject is taken from mythology or from some contemporary romance. This composition is treated with more breadth than the Cleopatra sketch. But we shall see how the nervous and imaginative Barbari modifies his manner under the inspiration of different times, places and subjects. Let us compare the figures in this allegorical drawing with those in the engravings just mentioned, always remembering that the craft of drawing permits of certain liberties and caprices denied to that of the burin. Imagine the woman with the palm in the drawing clothed in a dress worn in the Roman style, like her sisters in *The Sacrifice to Priapus*, or imagine the *Victory and Fame* in the same stage as a sketch without either that gravity that results from the burin, and without the Olympian accessories, and we shall at once realize that the Louvre drawing is by Barbari. It belongs to a moment in his career when the Venetian character dominated him. Take from these drawn or engraved female figures, their wings and their palms, and you would see the "Fulana," the lovely daughter of Frioul and the favourite model of the Venetian studios. Take away the mantle and the toga from *St. Sebastian*[6] [PLATE III, H], and he would cut an excellent figure in the Place Saint Marc in a group of galants amusing themselves with the last volume of the Aldes, or passing from hand to hand a Dürer engraving.

We shall come back presently to the relationship of Barbari to Dürer, as well as to Barbari's German pupils. For the moment let us bear in mind that the master of the caduceus was a great traveller, that he lived first in Venice, then in Germany, then in Flanders. Add to that an astonishing impressionability and eclecticism. Two of his authentic works testify to that: the picture dated 1503 in the Johnson collection in Philadelphia, and the *Still Life*, dated 1504, in Munich. Without the evidence of the signatures no one would have attributed to the same hand two pictures so different in manner and in matière. The master of the caduceus had a distinct turn for imagination and investigation. We need hesitate neither to take from his œuvre the stiff, mediocre imitations of Mantegna[7] or to credit him with the drawing on PLATE III, F, in the library of Christ Church, Oxford[8], attributed till now to the school of Costa.

Barbari, in the German and Flemish courts, amused himself with decorative painting.[9] So far, we know only a few wood engravings that give us an idea of his decorations. To these we may add the *Triumphal March*, at Oxford. This sketch for a composition is in red chalk, that liveliest and most rapid of media. *The Triumph of the Nude Men over the Satyrs* is a patiently worked wood engraving. One does see certain differences between these works, but the spirit and the movement are the same. It remains only to compare the women in the *Triumphal March* with the nudes in the Louvre drawing to convince ourselves that they are by the same hand.

To judge by these few drawings, Barbari was not the great genius that Morelli made of him. However, the master of the caduceus does appear as an artist of the élite; he is never vulgar or banal; everything he touched seems to have variety, delicacy and refinement.

[4] Kristeller. *Op. cit.* Nos. 12, 24 and 26.
[5] Louvre. Cabinet des dessins, 05, 614, ink or bistre, 14.5 cm. by 24.7 cm.
[6] Kristeller. *Op. cit.*
[7] Christ Church. H 24. *Triton and Nereid.* Dresden. *Woman and Centaur.* Uffizi Gallery. Br. 764. *St. Sebastian.*
[8] Mr. A. M. Hind kindly drew my attention to this drawing.
[9] Towards 1505, Barbari decorated Wittenberg château with scenes from Greek and Roman history. Towards 1509, he decorated, with Mabuse Suytbourg, the residence of Philippe de Bourgogne.

THE COVENTRY TAPESTRY

BY A. F. KENDRICK

THE Coventry Tapestry [PLATE I] was the subject of a paper read before the Society of Antiquaries in 1856 by the late Sir George Scharf.[1] That eminent critic examined the legends that had clustered round this venerated relic, throwing the cold light of fact on the more attractive hues of fancy. For whom was the tapestry made, and when, and where? Who are the royal couple represented upon it? When was the subject in the upper middle section of the panel replaced by another, and by whom; and what was the nature of the subject obliterated?

[1] *Archæologia*, xxxvi, 1855, p. 438.

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Some of these problems were solved by Sir George Scharf as completely as they are ever likely to be, unless lost records should unexpectedly come to light. In regard to others, the subsequent lapse of nearly seventy years provides further material. This consideration alone would hardly have warranted reopening the subject at the present moment, but there are two other reasons. First, the British Primitives Exhibition has focussed attention on our national heritage of mediæval art; and secondly, the removal of the tapestry from its glazed frame for security during the war, gave an opportunity for examining it in a better light, and for making the first adequate photographic record.

Turning now to the questions set out above, the evidence tending to show that it was made for the position it still occupies, under the great North window of St. Mary's Hall at Coventry, is conclusive. The hall was completed in the year 1414, for the use of the Guilds of the Virgin, St. John the Baptist, St. Catherine and the Holy Trinity, which had recently been united into one. The awkward shape of the tapestry (30 feet long by 10 feet high) was determined by the extent of the wall-space under the window, which it exactly fills; moreover, the jewelled columns dividing the tapestry laterally into three parts, of which the middle is (contrary to custom) considerably narrower than those to right and left, continue to the ground the line of the heavy mullions of the window above.

As to when and where the tapestry was made, the evidence, though of a different nature, is hardly less conclusive. The theory that the work is of the middle of the fifteenth century, though still held by some, was disposed of by Sir George Scharf, who showed that the costumes could not possibly be earlier than the end of that century. Actually they belong to the sixteenth century, within a very few years on either side of 1510.

The whole character of the work is equally decisive in regard to the nationality. The weavers were Low-Countrymen—most probably craftsmen of Brussels. Whether they worked at Coventry or at home is relatively immaterial; but they probably followed the latter course, which would have been easier, cheaper, and more convenient. The tradition is so thoroughly Flemish that the possibility of English weavers having done the work need not be entertained.

That the kneeling royal figures [PLATE II, C & D] represent an English king and queen may be taken for granted; their identification is not so easy. Personages such as these in dress, in gesture and in facial expression meet us in abundance on the Flemish tapestries of the period. If portraiture was thought of at all, it was submerged under the influence of time and place. We should expect to see Henry VIII and Queen Catherine, but the figures no more resemble them than they do their predecessors, Henry VII and Elizabeth of York. They may actually be meant for Henry VI and Queen Margaret, who visited Coventry more than once, and who were benefactors of the city. Local feeling has consistently favoured this interpretation. But then again, the fourth, fifth, sixth and seventh Henries were all admitted members of the Coventry Guild. Different views have been expressed as to the nature of the crown on the desk beside the king, but since it is practically identical in detail with that shown above the arms of Henry VIII on the narrow heraldic tapestry panels at Hampton Court, little more need be said. The Hampton Court borders are thirty years later than the Coventry panel, and the flattening of the Crown is consistent with the tendencies of the time, if indeed it is not sufficiently accounted for by the exigencies of space.

The red rose repeated four times in the border is doubtless the Lancastrian emblem. No explanation can be suggested of the Gothic letters a r m on the scrolls in the corners. The upper middle compartment [PLATE I, B] now contains an incongruous figure of Justice, obviously an insertion of a later date. By the time the substitution was made (apparently before the end of the sixteenth century) there were tapestry-weavers at work in the county, and there need be no hesitation in attributing this figure to them. In type and treatment it resembles the figures on the borders of the Bodleian maps woven by Sheldon's weavers in Warwickshire, and the form of the letters in the word "Justitia" is similar to that of the names on the maps.

The precise limits of the new work are important, as they bear on the question of the identification of the subject replaced. The whole of the figure with the throne is new. The surrounding angels with the Instruments of the Passion are old. But a throne was there before. The jewelled slab at the base is original, and a few inches of the side of the old seat remain. Above the seat the new work follows the line of the supporting columns as far as the moulding round the middle, whence it expands upwards to include the clumsy drapery enveloping the top of the throne, incidentally showing that the old subject went beyond the limits of the throne at this part. The Hebrew word "Jehovah" above belongs to the original work. It is generally agreed that the subject originally represented was Christ enthroned or the Holy Trinity. Sir G. Scharf sums up in favour of the first. Whether he would have done so had he been able to trace the outline of the inserted work is doubtful. The word "Jehovah" indicates emphatically the alternative subject.

Both subjects are consistent with the titles of

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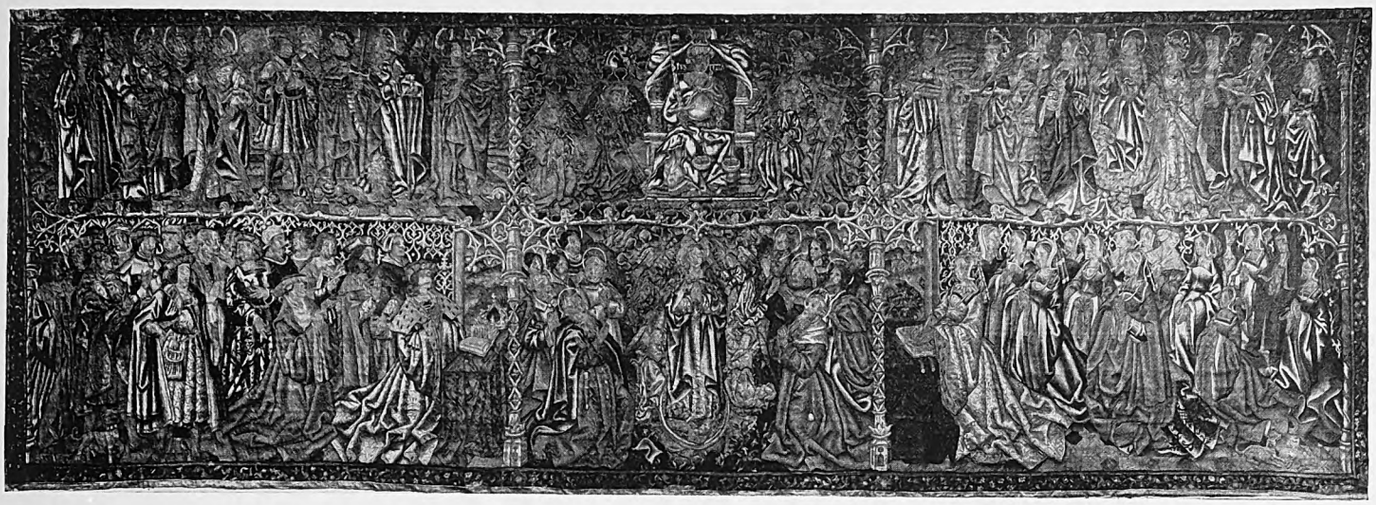
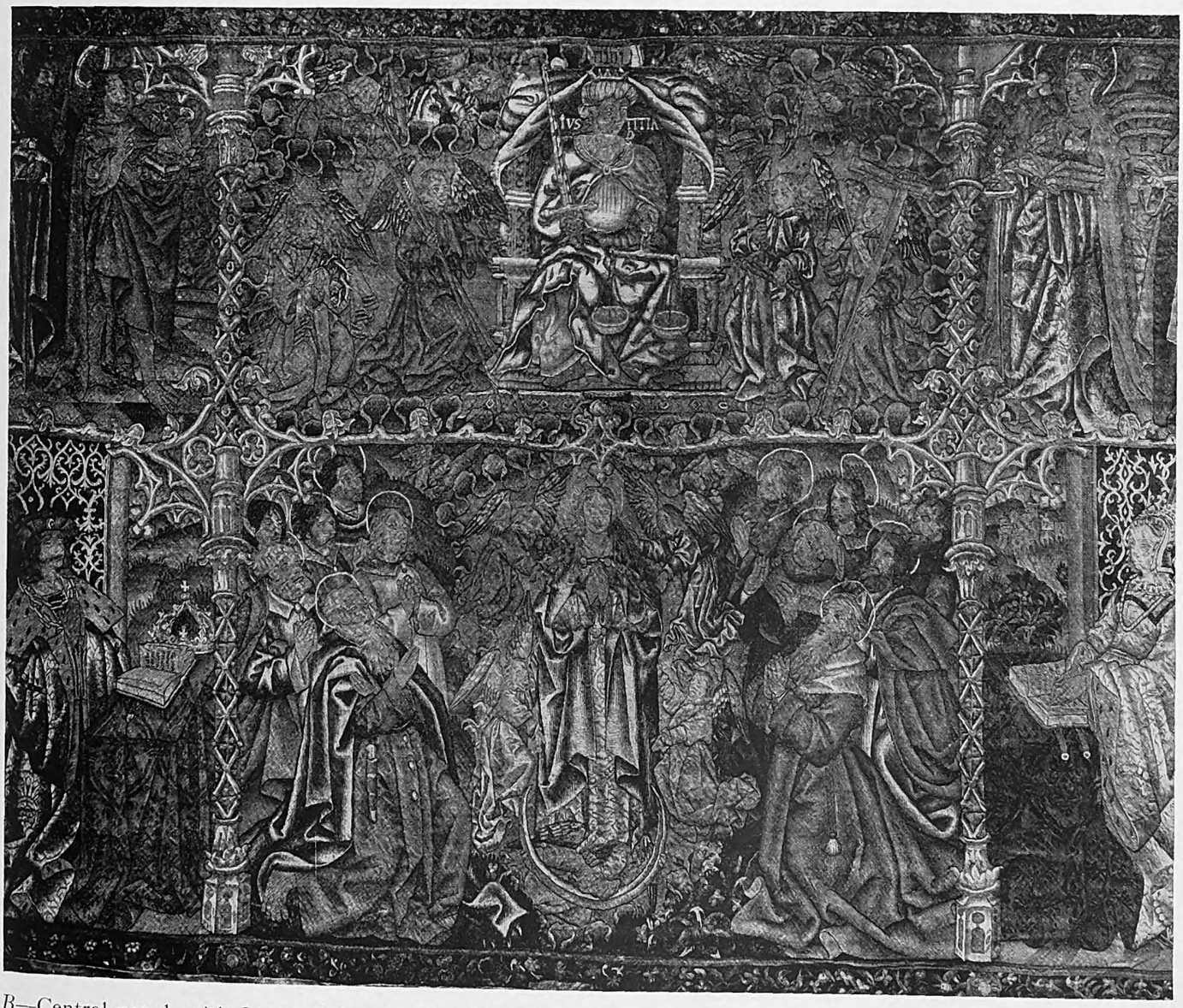


A—The Coventry Tapestry, woven by Low Country craftsmen. Early 16th century. 3.05 m. by 9.14 m. (St. Mary's Hall, Coventry)



B—Central panel, with figure of Justice, which is a late 16th century insertion

Plate I. The Coventry Tapestry

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C—Figure of King. Lower left hand panel

D—Figure of Queen. Lower right hand panel

Plate II. The Coventry Tapestry

the Coventry Guilds. They would represent that of the Holy Trinity and the Corpus Christi.[2] The glorification of the Virgin below commemorates St. Mary's Guild. The leading saint in the upper left hand compartment is the patron of St. John the Baptist's Guild, and the corresponding figure to the right, St. Catherine, represents the fifth and last guild. The names of the remaining Saints at the top are given by Sir G. Scharf and they are repeated here for convenience. Right, SS. Barbara, Dorothy, Mary Magdalene, Margaret, Agnes, Gertrude (or Modwena), Anne, Apollonia. Left, SS. Matthias (or Jude or Thomas), Paul, Adrian, Peter, George, Andrew, Bartholomew, Simon, Thaddeus. The identification of the kneeling Cardinal and of the other figures behind the king and queen depends on that of the royal couple.

[2] It should be remembered, however that the Corpus Christi Guild did not unite with the others until 1534, after the tapestry was made.

THREE ASPECTS OF ART

BY HUBERT WALEY

III.—THE PSYCHOLOGY OF ÆSTHETIC PLEASURE.

In my previous articles I dealt briefly with the work of art, firstly as regards its origin and secondly as regards its intrinsic nature. In this final article I pass on to its effects—the problem, that is to say, of æsthetic pleasure. I have stated that all my assumptions will be founded upon three hypotheses:—

1. That the creation of Art consists in imposing upon matter form possessing some analogy with the artist's mind.
2. That æsthetic pleasure consists in an instinctive apprehension of this analogy.
3. That the creative and receptive processes both demand a temporary diminution of rational activity in the mind.

The natural corollary to any doctrine of art as self-expression is, of course, æsthetic pleasure as a sense of contact with the individuality of the artist. Before we can appreciate the significance of such a view we require to consider more closely the peculiarities of that very obscure phenomenon, the uniqueness of the individual. I am not suggesting that there is anything remarkable about the mere absence of complete repetition which mankind displays. What is noteworthy is the preponderant influence exercised by this factor in the activity of the human race. Almost every aspect of history which is not a direct continuation of the animal need for food and warmth, or the prosecution of intellectual inquiry strictly limited by the scope of precise science, may quite reasonably be regarded as the externalization of individuality, using the word in its broadest sense as applicable also to the collective spirit of races, epochs, and so forth. And yet, in spite of this pervasive tendency towards expression, the essential nature of that which is expressed remains profoundly incomprehensible. Perhaps it is inherent in the nature of things that mind should be unable to comprehend itself otherwise than in terms of matter. One might phrase it, that it is possible to understand "applied" mind but not "pure" mind. What I wish in this context to suggest is that art offers, not indeed the comprehension by intellect of a scientific conception of pure mind, but the possibility of contact with another individuality on the infra-rational plane. A contact, that is to say, which is a step nearer pure mental contact than any exchange of rational conceptions can ever be. For since physical individuality is clearly correlated with mental individuality it is reasonable to assume that the root of the matter must be sought in that primordial level of mind which controls the construction of the body, and that what we dignify by the name of rational opinion is merely the expression in terms of, say, current political cant of the fundamental incomprehensible ego.

We may further assume, on evolutionary grounds, that the more intellectual the plane on which "applied" mind moves, the more complete is its transmutation from its original state of "pure" mind. Whatever, therefore, be the nature of the analogy which mind employs for its materialization as art, it is only in so far as it is non-rational and involves little intellectual activity that it tends to preserve the mind which it mirrors in a "pure" (as apart from "applied") state.

Following this line of thought a romantic philosopher might pardonably represent æsthetic pleasure as a passionate embrace between two souls that have cast aside the veil of rational activity. The scientific inquirer will, however, find it necessary to give equal prominence to another aspect of the problem. We have assumed that the state of æsthetic pleasure is a sort of trance, a state, that is, of diminished intellectual activity. Nor have we any reason to suppose that its phenomena are entirely distinct from those of similar states even when produced by entirely different means. We cannot therefore close the subject without examining the characteristics of other trance-states, and considering whether they are shared by the state of æsthetic receptivity.

It would perhaps be rash to assert that pleasure

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is an invariable concomitant to semi-consciousness. Nevertheless it is such a frequent one that it seems remarkable that little comment has ever been made on the obscurity of the link connecting them. The moment which precedes complete loss of consciousness in an epileptic fit, the more prolonged state which precedes its recovery, after, say, a blow on the head, the state of self-hypnotism produced by religious concentration, intoxication whether by alcohol, gas, or drugs—all these states are agreed by those who have experience of them to be uniquely pleasurable. But the only light shed on the question of why they are pleasurable is the evidence of those who describe in this connexion a sudden ability to see the whole structure of the universe falling into a single comprehensible scheme. Dostoievsky, himself an epileptic, is perfectly explicit on this point.

William James recounts an experiment with intoxicating gas, under the influence of which he invented a system of cosmic unity founded on a series of execrable puns. Mystic religious literature describes often and in detail the conviction of an underlying unity in the world which fills the mind during a condition of self-hypnotism. Mr. Roger Fry in "Vision and Design" stresses a sense of unity as the fundamental fact in all æsthetic pleasure. Nevertheless, in spite of this apparent concurrence of testimony, I do not think that it is safe to assume that every conceivable type of æsthetic pleasure is founded upon a sense of unity. The real basis of all trance-pleasures, including that with which we are here concerned, seems to me somewhat wider. In order to appreciate its true nature we must recall a contrast hinted at earlier in this essay, the opposition between thought as self-expression and thought as an instrument of scientific truth.

The opinions which a man holds are inevitably a compromise between that which he desires to believe (thought as self-expression) and that which can be logically demonstrated as true or false (scientific fact). Now just as Freud has traced to the conflict, between expression of the fundamental layers of self and the upper more civilized layers, the explanation of hitherto obscure human habits and requirements, these otherwise incomprehensible phenomena being found to fulfil the function of adjusting discrepancies between primitive needs and civilized circumstances, so the craving for the trance-state, which is curiously universal, may perhaps be explained as a craving for a bridge over the gulf between that which some inner compulsion suggests to mankind as desirable (whether in the practical or theoretical sphere) and that which his logical faculties permit him to regard as possible. The numbing of the logical faculties may be likened to the overthrow of a government by anarchy. For a brief and glorious moment everyone does as he pleases until the pressure of external circumstances compels a return to law and order.

Now it has occurred to me as possible that we possess evidence of a sense of unity supervening upon the trance-state simply because the desire for such a sense of unity was the ruling passion of the particular individuals who happened to leave records of their experience. The literary man and the religious ascetic are both likely to have a philosophic trend, while for one instance we were indebted to a professed philosopher. It seems therefore possible that the same conditions which leave a philosophic mind free to revel in an unhampered sense of cosmic unity may give other types of mind liberty to follow their own bent in other directions. The hypothesis of the human mind evolving a complicated top layer so irksome to the underlying layers that periodical revolutions against it represent the summit of happiness, might seem too paradoxical to merit serious consideration. But the psycho-philosophy of Freud will perhaps have paved the way to such a view.

Summing up then the contents of all three articles, we see in every form of art two main principles at work which appear in the first (or creative) phase as self-expression and self-hypnotism, in the second phase (the work of art regarded objectively) we see their respective vehicles, expressive (or, to follow Clive Bell, significant) form and rhythm, while in the third phase—the receptive—we see their results, a sense of communion and a trance-like exultation. In plastic art a third principle, that of representation, is inextricably interwoven with these two, and a fourth, that of suggested movement, reinforces in it the functions both of Rhythm and Significant Form.

In so simple a treatment of so complex a subject there have necessarily been many faults of omission. I have not indeed aimed at completeness. I have rather made it my object to formulate questions than to supply answers. For there can be no science of æsthetics until the problems which arise are clearly defined. Nor can we hope for any single formula which will conjure away the complexity of these problems.

Art, as also every other adjunct of human life, combines a number of functions devoid of logical relationship to one another. The resultant tangle can only be treated by careful attention to each strand.

It is as useless to ask what is Art as to ask what are clothes. I presume that anyone embarking on a compendious treatment of the sartorial question would find himself compelled to deal with clothes as a source of warmth, clothes as a source of coolness, clothes in their function

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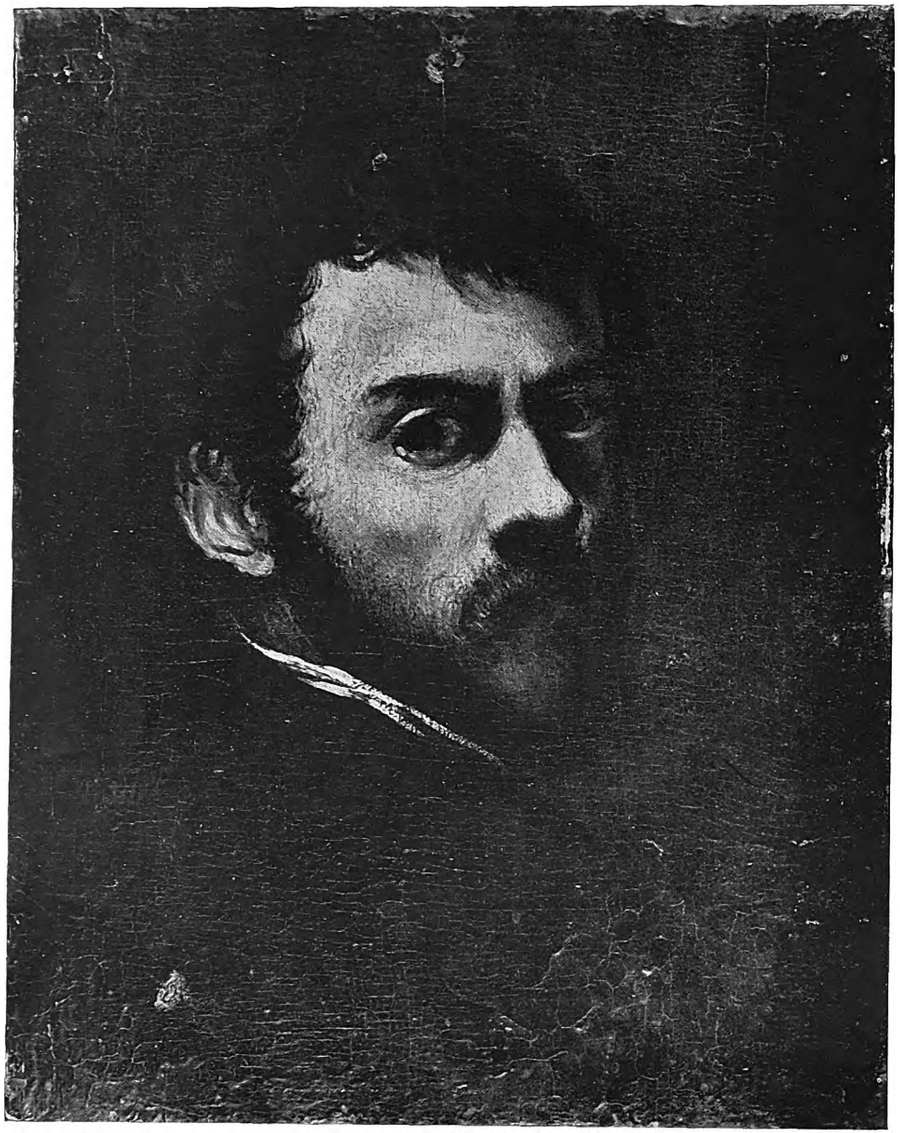
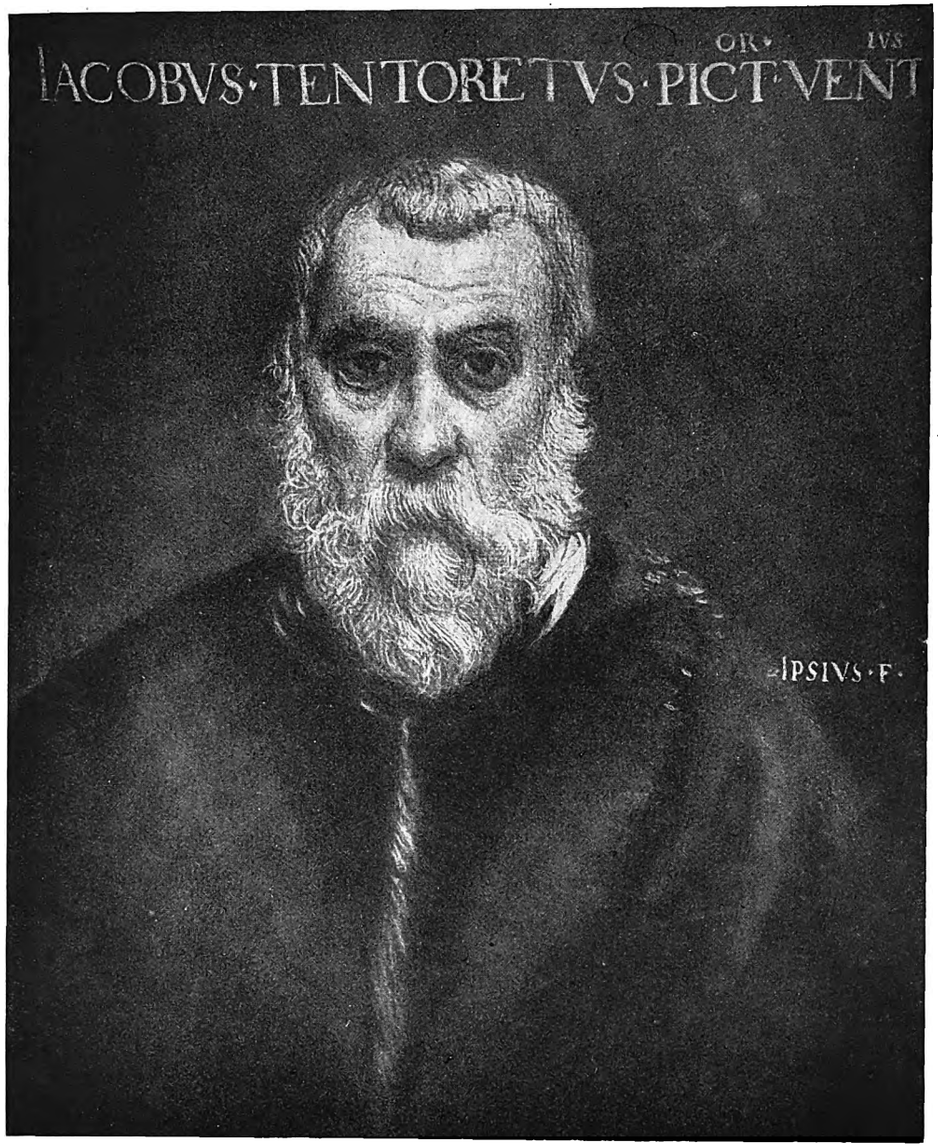


A—Self-portrait, by Tintoretto. Panel, 46 cm. by 36.5 cm. (Ionides Collection, Victoria and Albert Museum)



B—Self-portrait, by Tintoretto. Canvas, 61 cm. by 51 cm. (Louvre)

A Self-Portrait by Tintoretto

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of concealing the body, clothes in their function of exhibiting it, clothes as externalizations of the mentality of the wearer, clothes as a means of affixing pockets to the body, clothes as marks of distinctive categories, with an appendix on the special cases of the fireman, the deep-sea diver and the diner-out. Similarly it is impossible to cut the knot of æsthetics with a bold slash.

It must be unravelled.

(*Concluded.*)

A SELF-PORTRAIT BY TINTORETTO

BY DETLEV, BARON VON HADELN

AMONG the pictures in the Ionides Collection in the Victoria and Albert Museum[1] there is a portrait rightly ascribed to Tintoretto [PLATE A], but which, strangely enough, is not included in any monograph on the Master. Not even Mr. F. B. Stoughton Holborn, nor Mr. F. P. B. Osmaston, whose lists go carefully into Tintoretto's works in England, mention the portrait in the Victoria and Albert Museum. This is the more remarkable in that the painting has the peculiar interest of being to all appearance a *Self-portrait* of Tintoretto as a comparatively young man.

This opinion is based on two facts; first that technically and stylistically the picture is undoubtedly Tintoretto's, secondly that the position of the head half turned over the shoulder and the fixed expression of the eyes are characteristic of a self-portrait painted with the aid of a mirror. From which it follows that Tintoretto was not only the painter but also the model.

To what extent does the evidence of iconography support this conclusion? There are four pictures held to be self-portraits by Tintoretto, of which, to the best of my belief, only one is authentic—the example in the Louvre[2] [PLATE B]. The obtrusive and clumsy inscription on the Paris picture is certainly not original but a later addition; however the picture was reproduced as a self-portrait during Tintoretto's life-time by the engraver Giesbert van Veen, who dedicated his engraving to Alessandro Vittoria. The authenticity of the Louvre portrait is therefore certain. The date 1588 must be correct, for Tintoretto was born in 1518 and the engraving by Giesbert van Veen is inscribed with the master's age of seventy years.

It is not easy to compare this picture of a man of seventy years with the young man of about thirty in the Victoria and Albert Museum. The comparison is also made more difficult by the fact that the views of the two heads are not identical, the Louvre portrait being full face. In spite of these difficulties, however, we can assert that the salient physiognomical details which age cannot essentially alter are the same in both heads. Notice especially the nose with its blunt end and sunken bridge, and the quite unusually large eyes lying peculiarly deep in their sockets.

If our hypothesis be correct, namely that the portrait in the Victoria and Albert Museum is a self-portrait of Tintoretto at the age of about thirty, then it is possible to go one step further and to suppose that the picture in the Ionides Collection may be the self-portrait by the young Tintoretto which Alessandro Vittoria possessed and which is mentioned in the inventory made at the sculptor's death.[4]

[1] No. 103. On panel, 46 cm. + 36.5 cm.

[2] The three pictures which in my opinion are wrongly described as Tintoretto self-portraits are the following:—*A.* In the Uffizi. The sitter shows merely a very superficial resemblance to the self-portrait in the Louvre; the technique is not Tintoretto's, but is reminiscent rather of Andrea Schiavone. *B.* Scuola di S. Rocco, Venice. A picture dated 1573. By Tintoretto but depicting a principal of the Scuola. *C.* In the Earl of Wemyss' Collection, Gosford House. Head and shoulders of a man with a grey beard. I know this picture only from a reproduction in *Osmaston*, Vol. I, Pl. viii, so cannot say if the portrait is or is not by Tintoretto. It is certainly not a portrait of him, for the face has nothing in common with the portrait in the Louvre.

[3] The engraving by Giesbert van Veen is reproduced in the *Jahrbuch der preussischen Kunstsammlungen*, xxxxi, p. 43.

[4] Cf. Predelli, Le memorie e carte di Alessandro Vittoria, *Archivio Trentino*, xxiii, p. 233: "Un ritratto del Tintoretto, piccolo, in età giovenile." Rubens also possessed a self-portrait by Tintoretto, but the catalogue of his collection says only: "The picture of Tintoret by himselfe." Cf. Noel Sainsbury. *Original unpublished papers* of Rubens, p. 236, No. 14.

NOTES ON VARIOUS WORKS OF ART

BERNINI, RYSBRACK AND ROUBILIAC.

I. It may interest those who have studied Mrs. Esdaile's articles on Rysbrack and Roubiliac in the BURLINGTON MAGAZINE for April and for September, 1923, to hear of several other unpublished works by these sculptors, two, in the Brussels Museum, being by Rysbrack, and the third in M. Raymond Vaxelaire's collection being attributed to Roubiliac. The first of the Rysbrack works is the marble statue of the philanthropist, John Howard (1726-90). He is represented standing, leaning on a column and turning over the pages of a book [PLATE D]. On the base is the inscription, "Go and do thou likewise." The statue is signed and dated: "Mich[l]. Rysbrack Sculpt. 1763." It was acquired in Paris in 1878.

The other is the marble bust of Lady Jemima Dutton [PLATE C], whose name is inscribed

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on the base. It is signed and dated: "M[l]. Rysbrack. Fet. 1745," and was acquired in Paris in 1895.

The style of both these works is rather cold and impersonal, though very elegant, the craftsmanship being of the finest. They are both excellent portraits.

The last work which I wish to mention is attributed, at any rate not without some justification, to Roubiliac. It is a marble bust [PLATE A] of an English magistrate, and is the property of M. Raymond Vaxelaire, of Brussels, who acquired it at the Huillier sale in Paris in 1921. There is neither date nor inscription. It has great nobility and is an excellent portrait, full of character, expressiveness and life.

MARGUERITE DEVIGNE.

II. The statue of John Howard, shown on PLATE D, appears to be entirely unrecorded. By far the earliest portrait of the philanthropist, it is clearly one of the group of Rysbrack's later works, of which the *Locke* at Christchurch and the "Proud" *Duke of Somerset* at Cambridge are the most conspicuous. It must have been executed under the influence of Roubiliac, its immediate prototype being the *Sir Thomas Molyneux*, 1752, at Armagh, but must have remained unknown in his own day, since in 1786 a "god-like" proposal to erect a monument to Howard was mooted in every variety of pompous language[1], and three sculptors, "Mr. Hickey, Mr. Sanders and Mr. Flaxman," all offered to make a portrait for the use of the Committee. How then did the statue come into existence?

In the year 1756, after his first wife's death, Howard started on a voyage to Lisbon, but was captured by a French privateer and taken first to Brest and then to Morlaix, where he suffered cruelly from cold and starvation. He was released on parole, a privilege usually confined to officers, but instead of going home he began a most laborious investigation into the state of the English prisoners in France, many hundreds of whom perished miserably, "thirty-six being buried in a hole at Dinnan [Dinan] in one day." (*Anecdotes of the Life and Character of John Howard*, 1790, p. 6.) Howard then returned to England and laid the facts before the Commissioners of the Sick and Wounded Seamen, urging them to negotiate an exchange of prisoners. This was done; Howard received the thanks of the Commissioners, and subsequently stated in the first section of his *State of Prisons* (1777) that his experiences at this time first suggested to him the work which he took up in 1773, and for which he ultimately gave his life. It seems to me that this statue must have been a commission from the family of someone whom his philanthropic mission of 1756-7 saved from the horrors of a French prison, in whose possession it must have remained. Rysbrack constantly took three or four years over an important commission,[2] so that the date, 1763, is no impediment to a theory which alone seems to account for a work of art so important being unknown to his biographers and the sculptors of 1786.

As to Rysbrack's bust of Lady Jemima Dutton [PLATE C], a model for the figure of Sir John Dutton leaning upon an urn was sold at Rysbrack's sale of 1766. I am unable to say where this monument is to be found, but Sir John was clearly the husband of the Lady Jemima of the bust. Rysbrack's fondness for placing pearls in the hair of his ladies is exemplified in the busts of Queen Caroline at Windsor and at Hertford House; he is one of the few sculptors of the day who could do a convincing portrait of an English gentlewoman.

The noble bust called that of an *English Magistrate* [PLATE A] does not really represent an Englishman. The long ermine tails do not appear on any peer's robe, neither can I trace the ruff. The tails indicate electoral rank, as may be seen from the portraits of the various Electors: that of Frederick William of Brandenburg (1640-88) is a good instance.

I greatly regret to have to turn this down as a work of Roubiliac. This particular fashion of wig was worn only during the last two years of his life, when he was not in contact with any foreign prince; therefore the bust cannot have been executed earlier in his career. The ermine worn by English peers consists of tiny black tufts, never of long tails like these. This is true both of Parliamentary and Coronation robes from the 17th to the 19th centuries.

KATHARINE A. ESDAILE.

III. Mrs. Esdaile's article in the BURLINGTON MAGAZINE for April, 1923, upon the Hertford House bust of Charles I, formerly attributed to Rysbrack, but by her so conclusively assigned to Roubiliac, brings up an interesting point connected with the famous Bernini bust which, as far as I can discover, has not yet been raised. Mrs. Esdaile refers to Dallaway's statement (*Anecdotes of Painting*, III, 37, Note 1) in which, among Rysbrack's best works, he gives "19. Charles I, bust from Vandyck's portraits and a cast from that by Bernini. For G. A. Selwyn," and asks, "Did George Selwyn [the original owner of the Hertford House bust] possess a cast of the Bernini bust by 'Rysbrack' (probably Roubiliac) etc?" Now, according to common belief, the Bernini bust disappeared in the great fire at Whitehall, in 1698, when Rys-

[1] See *The Triumph of Benevolence*, 1786.

[2] Cf. BURLINGTON MAGAZINE, April, 1923, p. 199.

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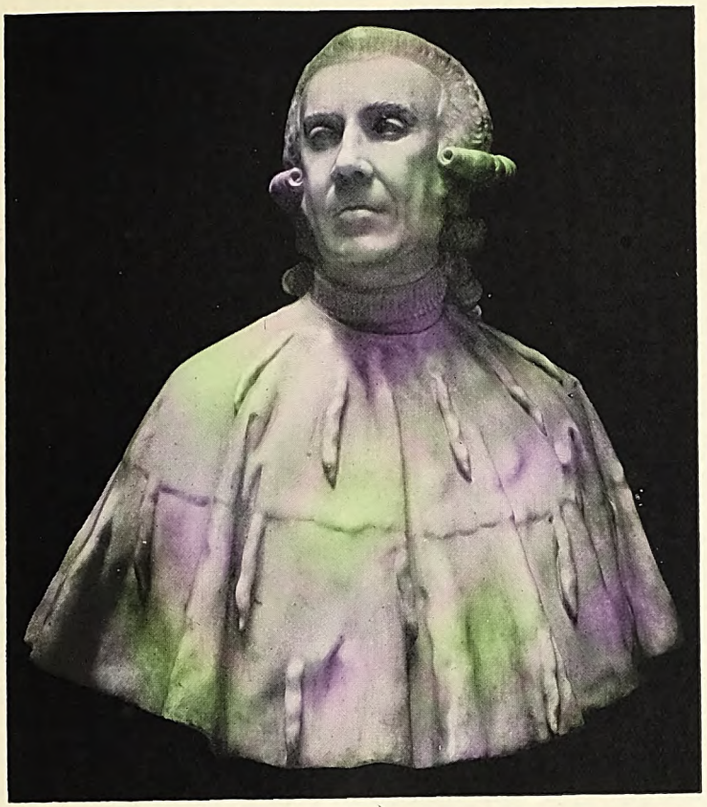
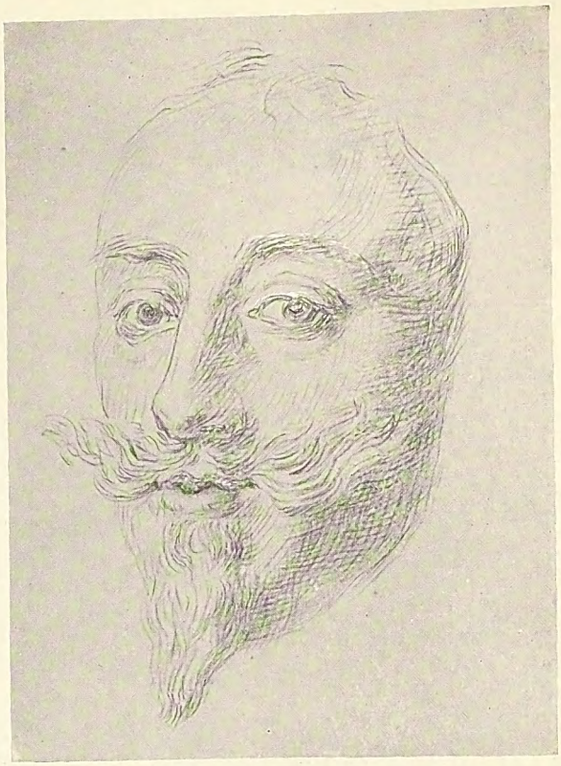
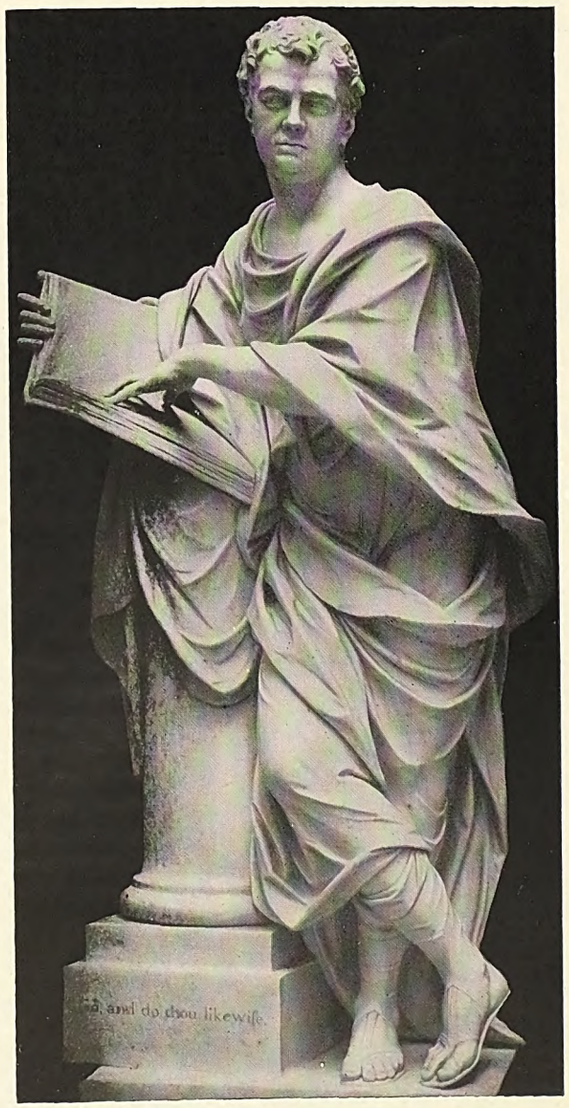


A—" An English Magistrate," ascribed to Roubiliac. Marble. (M. Raymond Vaxelaire, Brussels)



B—Charles I, by J. Richardson the Elder. Pencil on vellum. After a bust from the lost bust by Bernini. (Bodleian Library, Oxford)

C—Lady Jemima Dutton, by Rysbrack. Marble. (Brussels Museum)



D—John Howard, by Rysbrack. Marble. (Brussels Museum)

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brack was about five, and Roubiliac, three years old. It is, therefore, evident that neither of these sculptors could have made a cast or a copy straight from the original bust. Unless, then, the makers of these echoes of the Bernini worked only from painted or engraved portraits of Charles, it would seem that there must have been in existence as late as the middle of the eighteenth century, at any rate, a bust which was considered to be a direct copy of the Bernini. The idea that such a direct copy actually did exist receives confirmation from the inscription on the back of an original drawing by Jonathan Richardson the Elder (1665-1745), which is in the Sutherland Collection belonging to the Bodleian Library (C.II.322), and of which a reproduction is here given [PLATE B]. This inscription runs as follows :—

" Charles I (face.235. After a bust from that of Bernini lost wh White Hall Burnt."

This shows clearly that Richardson was acquainted with an intermediary bust. The drawing is in pencil on vellum, and represents the face only of the King, with the pointed moustache and peaked beard very carefully drawn, but showing nothing of the flowing hair. A very interesting point about it is its strong resemblance, as it seems to me, to the " Van Voerst " engraving in the British Museum which Mr. Lionel Cust in his *Notes on Pictures in the Royal Collections* (originally published in these pages; see the issue for March, 1909) says is " probably the only existing record of the famous bust by Bernini." The copy drawn by Richardson would, therefore, appear to have been a good one. What became of the replica itself? Here is a new problem for solution.

MARGARET R. TOYNBEE.

REVIEWS

The National Gallery (Italian Schools). By SIR CHARLES HOLMES. 115 pp. 112 illustrations. (G. Bell & Sons.) 21s.

When Sir Joshua Reynolds addressed the students of the Royal Academy towards the close of the eighteenth century, he felt it his duty to warn them against indiscriminate idolization of the great Italians. The analysis of their art contained in his fifteen discourses aims principally at proving that there is much in it to reject. He is concerned to inculcate a partial scepticism. The cycle of taste has now turned a full revolution and the purpose of Sir Charles Holmes is precisely the opposite to that of his illustrious predecessor. Throughout the present book his protest is against indiscriminate iconoclasm. He aims at proving that there is much in Italian art which we cannot afford to reject. But he has this in common with Sir Joshua. Both are at war with the extremists, and both therefore employ the analytic method, the natural weapon of the moderate man.

> " Since the qualities and virtues of the Old Masters," says Sir Charles Holmes, " have been formulated for us by the consent of ages, they are the best possible subjects for resolution into their component atoms. Not until we have separated these basic elements shall we possess reliable data for analyzing modern art if we are critics or collectors, or for synthetic experiments when we try to paint pictures ourselves."

Sir Charles Holmes' atoms consist of four components of æsthetic pleasure, the apprehension of Vitality, Infinity, Unity and Repose, and three components of the work of art itself, namely, Form, Design, and Colour. If we express a suspicion that the progress of psychology will lead to some further subtilization and regrouping among these units, we imply no disparagement of his system. For its justification lies not in theory but in practice. Like all hypotheses it must be judged by the superstructure of which it is the foundation. And from this test it emerges triumphant. The book is one which combines with astonishing skill a number of functions which might have seemed incompatible. While it preserves throughout a simplicity of style which will commend it to a wide public, a more esoteric circle will appreciate its width of erudition which lends substance to the fabric, and its depth of insight which traces the functioning of evolution and experiment beneath the baffling intricacies of superficial change.

It would be hard to over-estimate the difficulties involved in achieving the comprehensiveness demanded from a guide-book without entangling the thread of exposition which is requisite in a treatise on the theory of art. Is it fanciful if we attribute the author's skill in welding his subject matter into an organic whole to his experience in the exactions of pictorial composition? Those who are fortunate enough to reside in the metropolis should purchase the book as a companion to their visits to Trafalgar Square. Its size, not much larger than that of the average novel, invites this. Those less fortunate may content themselves with the generous scale on which the book is illustrated. Should there be any whose interest in æsthetic theory exceeds their appreciation of art itself, they may be inclined to chafe at the necessity of awaiting the companion volume for the completion of the main trend of argument. In the next volume northern Europe will be dealt with as the home of realism. In the present volume we are shown Italian art guided in its development of Form by a constant reference to the conventions first of mosaic and then of sculpture, especially bas-relief. In a passage of particular ingenuity the advantages of this

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sculptural convention to the colourist are explained. It is further suggested that the sculptural aspect of form may serve to solve the principal problem of modern art, namely, the stabilizing of convention. But the author is never dogmatic in his precepts nor over-confident in the early fulfilment of his prophecies. In the event of an intensive study of the old Masters failing to endow us with similar achievement, he urges us to fall back on the consoling reflection that, "our quest has compelled us to spend our time in the best company, and that in itself is no small part of the art of living." Sir Charles Holmes enables us to spend our time not only in the company of the immortals, but on terms of reverent familiarity with them. Neither the common man nor the connoisseur can afford to dispense with his mediation. H. W.

A Book of Drawings formerly ascribed to Mantegna. With an Introduction by CAMPBELL DODGSON, C.B.E., M.A. 16 pp. + 26 plates. (British Museum), 1923. £2.

The well-known book of drawings in pen and ink on vellum, presented in 1920 by Lord Rosebery to the British Museum, is here reproduced in a manner worthy of its interest and importance. The collotype plates are of the first quality; they are of the same size as the drawings they represent, and are arranged exactly as they appear in the book, with the one blank page included; and Mr. Campbell Dodgson's introduction on the history of the book is a model of lucidity and conciseness. In fact, the reproduction practically makes consultation of the original superfluous, and one may hope, therefore, that its appearance will hasten a solution of the various problems it raises. That the drawings are not by Mantegna is pretty certain; but to find their author is another matter. As Mr. Dodgson points out, they suggest the hand of an engraver rather than of a painter. The hard, rather dry and mechanical quality of the line is also against the attribution to Marco Zoppo, which is supported by Sir Claude Phillips. True, the resemblance between the drawing of the *Virgin and Child* (Plate II), and drawings of the same subject by Zoppo, is striking; but tricks and mannerisms appear in the book which are not to be found in Zoppo. Nor is a tentative attribution to Bernardo Parentino more convincing. Mr. Dodgson himself thinks it unwise to attach overmuch importance to the fact that the book originally came from Padua, and suggests that the evident familiarity of the artist with Court life may indicate his working in such a city as Ferrara. In fact, we know too little of late quattrocento painters and draughtsmen in North Eastern Italy, to make further guessing very fruitful. Nor is study of the books' iconography more comforting to our pride. The drawings are not a painter's sketches or studies, but carefully thought out and completed compositions. Yet of twenty-six subjects, only the *Virgin and Child, The Death of Orpheus, The Death of Seneca,* and perhaps *Hylas* and the *Nymphs,* have been identified; and no amount of juggling with the order of the drawings seems to yield a coherent and connected series. It may be the subjects are purely fantastic and arbitrarily chosen; yet the constant reappearance of certain motives, notably that of six cupids or boys, points to the working out of a definite idea. Here again, publication may serve as a useful stimulus to discussion, and possibly to study of that *terra incognita,* Renaissance iconography. It should be noted that Plate V is misdescribed in the text; four, not three, cupids, are standing on the raft. W. G. C.

The Eleventh Volume of the Walpole Society, 1922-1923. viii + 79 pp. + 32 plates. (Oxford University Press), 1923. Issued only to subscribers.

The new volume of the Walpole Society contains five papers: one by the Provost of Eton, another by Mr. G. F. Hill, a third by Mr. Campbell Dodgson, one by Mrs. R. L. Poole, and a fifth by Mr. J. A. Knowles. Mr. Hill contributes a note on *Two Netherlandish Artists in England,* Steven van Herwyck, a sixteenth-century medallist, and Steven van der Meulen, a painter of the same century, both of whom have been confused with Richard Stephens, the sculptor of the Radcliffe monument at Boreham. In 1908 Mr. Hill himself disentagled the medallist from the sculptor, and now he shows how M. Tourneur, keeper of medals in the royal library of Belgium has performed a like office for the painter. Mr. Hill hopes that someone will be moved to investigate the identity of the Stevens who painted the portraits of Lord Lumley and Jane Fitzalan, in the possession of the Earl of Scarborough, with the Steven van der Meulen who reached England the year before they were painted. Mr. Campbell Dodgson contributes a descriptive catalogue of the etchings of Sir David Wilkie, R.A., with a prefatory note. Mrs. R. L. Poole writes on Edward Pierce, the seventeenth-century sculptor, of whom she says that "when all is said of his other work, it is for the great qualities of his portrait busts that Pierce deserves to be known and admired." Mr. Knowles's contribution is a paper on Henry Gyles, the glass painter of York, with a list of his works and documents relating thereto. All of these are illustrated, but nineteen out of the thirty-two plates are reproductions of pages or half-pages of a fourteenth-century English Bible-picture book, a quarto MS. of forty-four pages belonging to the Earl of Leicester, which Dr. James holds to be indubitably of English origin. The books are fully described by the provost in notes replete with erudition. One slight correction may be suggested. Describing Plate V,

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Noah sending out the Raven and the Dove, Dr. James says that in the waters below are two dead men; it would be more accurate to say a dead man and a dead woman. E. B.

The Art of the Chinese Potter. By R. L. Hobson. and A. L. Hetherington. 21 pp. + 192 pl. (Ernest Benn.) £7 7s.

This book supplies a real want. We have had a great many well illustrated volumes, some scholarly and some the reverse, dealing with the later periods of Chinese ceramic wares. But the great early periods have remained comparatively neglected so that it is difficult for the general reader to get at a representative body of examples with correct attributions, without searching through a number of volumes by different authors. The enterprise of Messrs. Ernest Benn has filled the gap. The authors content themselves with a few pages of text by way of preface to the long series of plates, in colour and half-tone; but they deal with the subject comprehensively, commencing with a note or two on the origin of lead-glazed wares which, notwithstanding a considerable body of recent research pointing in other directions (notably that of Dr. Emden in his " Chinesische Frühkeramik "), they attribute to the Chinese of the Han dynasty.

The main essay is devoted to a rapid survey of the history of ceramic art in China—Han, Northern Wei, T'ang, Sung, Yüan, Ming. Only the main features of the story are discussed, but the reader has the pleasant feeling that it could not have been made anything like so clear unless the authors had been familiar with all the details that for the present purpose have been left out. Throughout the introduction constant references are made to typical examples which can be turned up in a moment among the illustrations. The result is that in a few thousand words we have what is probably the most useful sketch of early Chinese ceramics that has yet appeared.

Nearly two hundred examples are reproduced, the great majority of which are not to be found in other books on the subject. Each illustration is given a page to itself and opposite appears a short note with the attribution and with a few words to guide the student who wishes to become more familiar with the particular example in question, by comparing it with others of the same type. Technical terms are used only where others are inadequate, knotty problems are not tackled just because they are knotty, dates are given where dates are known, and nothing like padding is permitted from the first page to the last. The result is a book at once modest, complete, and thoroughly business-like, which can fairly claim to take a first place among works on the subject, to be indispensable to the general student of art who includes Chinese craftsmanship in his studies, and to be delightful and invigorating to the specialist in Oriental ceramics. R. R. T.

Catalogue of Dutch Painters of the Seventeenth Century. Based on the work of Smith. By C. Hofstede de Groot. Translated and edited by Edward G. Hawke. 503 pp. (Macmillan.) 31s. 6d.

This is the seventh volume of the Catalogue Raisonné, and is in every respect worthy of its predecessors. Much of the work of revision had to be done during the war, when pictures were often hidden in inaccessible places, so that it was not always possible to discover their whereabouts. The translator apologizes for this. He also expresses the fear that many of the important Dutch pictures in Russia may have been destroyed during the revolution. As a matter of fact, however, there seems to be no reason to doubt that nearly all the important pictures that were in Russia before the war still exist there, though private persons have managed to export a certain number to foreign countries. Following on the State appropriation of private collections, a very elaborate system of redistribution among the many newly created public galleries has made it almost impossible at present to know exactly where a given work is to be found, but the assumption, now alarmingly frequent, that the absence of a picture from its former home in Russia means that it is destroyed, is unjustified.

The present volume deals in a scholarly and comprehensive way with Willem van de Velde, Johannes van de Cappelle, Ludolf Bakhuyzen, and Aert van der Neer, and with their pupils and imitators. In each case an excellent chronological index of the dated works is given, and the translator has also supplied us with an index of all the painters and engravers mentioned in the book. The general arrangement is perfect and the book is produced by Messrs. Macmillan without a flaw. G. A.

Jürgen Ovens, sein Leben und seine Werke. By Dr. Harry Schmidt. ix + 294 pp., 60 plates. Kiel. (Privately printed.)

Jürgen Ovens was born in 1623 in Holstein; studied 1639-40 under Rembrandt; was influenced by Vandyck and later by Jordaens and Honthorst; probably visited Rome; settled in Friedrichstadt and became court painter to the Duke of Mecklenburg-Schwerin; subsequently visited and worked in Sweden and Holland; and died in 1678. Some four hundred and forty paintings have been ascribed to him, one hundred and seventeen drawings, and ten etchings. They include religious, genre, and mythological subjects, a few landscapes, and over two hundred portraits. There is little more of importance to say about this facile, prolific, and for the most part undistinguished *pasticheur* of greater painters; yet Dr. Schmidt has compiled a treatise of 294 closely-printed pages entirely concerned with himself. He gives

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an elaborately documented life; a detailed analysis of his character as man and artist, and of his relations with his contemporaries; a catalogue raisonné of his paintings, drawings, and etchings; a list of his dated works; a study of sources whence the catalogue is compiled; reprints and explanations of the verses inscribed on some of the paintings; and reproductions of Ovens signatures. Here, indeed, is a model for every writer on an important painter, which compilers of popular handbooks might well study with shame. The labour and learning which have gone to the preparation of the book are stupendous; and have been expended on one who scarcely merits more than a well illustrated magazine article. But the author, to say nothing of his readers, may find consolation in the fact that the last word has been written about Jürgen Ovens. He may now be allowed to retire into the obscurity whence Dr. Schmidt has haled him.

W. G. C.

L'Uomo e Le Sue Opere. By PAOLO D'ANCONA. xi + 203 pp., 76 plates. Florence: (Societa Editrice, "La Voce"). 1923.

In origin, this book was a criticism of M. Mâle's classic volumes on the iconography of the Middle Ages; in the event, it has become an important footnote thereto. Signor d'Ancona challenges the view, held by Didron and Mâle, that mediæval art centres almost entirely round the speculations of theologians and the changes in religious doctrine; and holds on the contrary that the daily life of men, their pleasures, sorrows, labour and recreation, cannot be neglected. Among the host of examples he cites, representations of Fortune, the Ages of Men, and the Fountain of Youth, indicate the general mediæval conception of life, as a pilgrimage wherein the pursuit of virtue was the dominant ideal. The same idea is expressed in the familiar theme of the Psychomachia; while the representations of the Planets embody the idea of men's destiny being controlled by blind forces external to himself. On the other hand, the element of conscious choice and man's control of Nature appears in such motives as the labours of the seasons, the liberal and mechanical arts, and in the exaltation of great men and women of the past, notably Alexander, Arthur, and Charlemagne. This wealth of material gives the book its chief importance. It is mainly derived from Italian sources, comparatively neglected by previous writers: and its value is increased by accurate, lucid presentation, ample quotations of authorities and sources, and numerous, well-chosen illustrations. Fortunately, these merits are not seriously obscured by the author's theories; for Signor d'Ancona does not meet the contention he sets out to disprove. No one can deny the importance of secular motives in mediæval art; but it is more difficult to disprove that these motives derive their meaning and significance from religious ideas. A far more profound analysis than is here attempted, of the relation between material and the thought behind its choice, would be necessary for this. Another chance has also been missed. The material has been assembled for investigating the difference between the iconography of Italian art, and of Northern Europe; yet only by chance and spasmodically is such a comparison attempted. But even to the casual reader it will be clear how deep-rooted the classical tradition was in Italy, both in theme and treatment; and that the spirit of Greece and Rome only lay dormant, ready to spring into vigorous life in the fifteenth century.

W. G. C.

Wall-Paper. Its History, Design, and Use. By PHYLLIS ACKERMANN. (Heinemann. 12s. 6d.)

Miss Ackermann is perhaps unduly severe towards people who will not beautify their houses with wall-papers. Certainly the two designs of "modernist" wall-papers from Germany, illustrated in the text, will hardly encourage them to do so, though Miss Ackermann in her enthusiasm for her subject is naturally induced to be rather better disposed towards them than her knowledge and taste would lead the reader to expect. Unfortunately for Miss Ackermann the economic conditions of modern life forbid a revival of the wall-paper art, as our ancestors knew it. Wall-paper in its great days was a substitute for tapestry and fresco. It needed huge rooms to display itself properly. There is little æsthetic difference between an eighteenth-century French wall-paper and a Beauvais tapestry. Neither of the two, it may be safely hazarded, are suitable for a Chelsea flat. The easel picture is more suited to modern requirements and a picture can only be ruined by a wall-paper.

Miss Ackermann only dwells on the glorious past of the wall-paper to strengthen her plea for its wider use to-day. Hence her book is of greater historical than of contemporary value. Some of the illustrations, however, are delightful, and a useful bibliography is appended. The history of wall-paper will probably be most eagerly studied to-day for the light thrown on the history of "Chinoiserie," a fad now sufficiently old-fashioned to have become delightful. Miss Ackermann reproduces some eighteenth and early nineteenth century wall-papers which show the oriental craze in its most extravagant development.

F. B.

Islamic Bookbindings. By F. SARRE. 68 pp. + 36 col. pl. Berlin (Scarabæus verlag). Limited Edition of 550 copies.

In Germany there seems to be almost an epidemic of more or less pretentious books on Eastern, Mohammedan, and Chinese art. A critic in Munich declared not long ago that hardly any of these would survive for long ex-

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cept the remarkable work by von Le Coque on excavations in Central Asia. The big work on Indian architecture by La Roche seems to be of only minor importance, as everything in it has been better reproduced before in English works. In the book on Turkish pottery by Raymond the colouring of the objects illustrated, which is the most important characteristic of such pottery, is entirely wrong, the reproductions being taken from faded water-colours which never were correct in colour or true in design.

Prof. Sarre's book on Islamic Bookbinding belongs to the same category. Richly got up, with gold lines round the text and with good coloured illustrations, it is unfortunately printed on very fragile art paper which cannot possibly last long —I have already seen copies in bad condition— and though its text says next to nothing about the subject, it is not infrequently wrong. If Prof. Sarre had consulted a craftsman, he could have told him a great deal about the subject which, as it is, has escaped him. And if he had shown the text to an English expert many errors in technical expression might have been eliminated. A month's study in collections outside Berlin would also have added usefully to his information. One would have expected a book of more consequence from Prof. Sarre, who has given us so many fine and valuable books on Eastern art. He is generally a most careful and scholarly author, sometimes being almost too painstaking and minute.

I am very sorry to be able to say so little that is good about this book, but at any rate it is much better than that of Prof. Strzygowski on Indian Miniatures in the Castle of Schönbrunn, near Vienna, where a room was decorated with these in the eighteenth century. He seems to ignore that Akbar, Jehangir and Shah Jehan, existed at all. A glance at a text book, which could be bought for a few shillings, would have enabled him to identify on the miniatures these famous Indian rulers. He now describes them as "a standing man," "a sitting man," "man with a sword," etc. What would his countrymen say if a famous Indian scholar called Charles V "a standing man," or Maria Theresa "a sitting woman," or if he ignored such a place as Vienna or the famous Battle of Leipzig. The subject cannot be mastered, as Prof. Strzygowski attempts to master it, through studying photographs. One's temptation to adopt that method is apt to be due to the fact that in a photograph one finds it easy to read what one likes. Had Prof. Strzygowski seen the originals of all the thousand objects about which he has written, his book and theories would have had to be modified. He himself indeed often has said, "If I had seen the originals, I would have written differently." The reproductions of the miniatures are very good, executed by Max Jaffe in Vienna, and the binding is attractive and tasteful. I might go on to associate many other new books on branches of Oriental art with these observations—there is Tilke's work on Oriental costumes for example. One can only express the hope that this epidemic of rapidly assembled volumes will soon come to an end. F. R. M.

Fifty Pictures of Gothic Altars, selected and described by Percy Dearmer, M.A., D.D., Professor of Ecclesiastical Art, King's College. 211 pp. including 50 plates. London. (Mowbray.) 21s.

This book was originally issued in 1910 by the Alcuin Club: it has now been revised and republished by agreement with that society. It consists of fifty plates with a description of them by Dr. Dearmer. The plates are taken chiefly from manuscript sources, but a few early woodcuts have been added: some of them are very fine, but it must be said that the majority of them are of but little æsthetic value. Dr. Dearmer's avowed object was "to bring together a series of mediæval altars for the benefit of architects and others concerned in the arrangement and decoration of churches": architects are unlikely to derive any great benefit from these reproductions, though vestment makers may get some ideas. Dr. Dearmer's notes suggest another class of readers with whom we are not concerned. The class most likely to benefit, if they use the book intelligently, are historians, and the lesson they should learn is to be very wary in using works of art as evidence. There are not fewer than nine plates representing the martyrdom of St. Thomas of Canterbury, taken from French, Flemish, Spanish, and English works, and in every case St. Thomas is represented as saying mass; but it is a matter of common knowledge that the murder took place in the afternoon, the archbishop entering the church whilst the monks were singing vespers. When he was struck down he was not engaged in any liturgical act. *Pictoribus atque poetis quidlibet audendi semper fuit æqua potestas,* and even those for whom this book is more especially intended should be chary of treating it as a collection of historical documents, and should regard the text with due reserve. Why, for example, is the bishop or cardinal represented in Plate XIX described as St. Peter Martyr? St. Peter Martyr was a Dominican friar, neither cardinal nor bishop; and there is certainly nothing in this picture to suggest a martyr. E. B.

Royal Commission on Historical Monuments (England.) An Inventory of the Historical Monuments in Essex (South East). Vol. IV, lviii + 317 pp. + 109 pl. and map. (H.M. Stationery Office.) 25s.

The fourth and last volume of the Survey of Historical Monuments in Essex deals with the part of the country lying south of the Black-

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water Estuary and east of Romford and Dagenham. This section contains fewer monuments of first-rate importance than those previously dealt with, but there are many buildings of considerable interest described and illustrated, of which the early Saxon chapel of St. Peter-on-the-Wall at Bradwell-Juxta-Mare and Belhus at Aveley are perhaps the most striking. This volume, like those which preceded it, contains a sectional preface, a glossary of technical terms, and an illustrated inventory of monuments earlier than 1714, with a map showing the position of each. In addition there are two plates of characteristic mouldings, one of Mason's marks, an Essex armorial and an inclusive index for the whole four volumes. Another interesting feature is the short estimate made of the relative importance of the monuments of this county, viewed from the wider standpoint of English archælogy.

Roman work is found in Essex at Colchester and elsewhere, and two fine Norman keeps stand at Colchester and Castle Hedingham. But the churches are mostly unpretentious (the great monastic building of Waltham Abbey is a notable exception), and though a number of fine brick mansions of sixteenth-century date are standing, these can easily be paralleled in other parts of England. Indeed, as Mr. A. W. Clapham points out, it is the smaller houses of the fourteenth, fifteenth, sixteenth and early seventeenth centuries that give Essex the very particular interest which it has for the student of architecture. A very large number of these houses have been inventoried, including 750 of pre-Reformation date, and they follow a well-defined tradition. The houses are timber-built and plastered, with chimneys of brick and roofs of tile or thatch. Many of them are farm-houses or isolated cottages, and others line the streets of such towns as Saffron-Walden, Coggeshall and Thaxted. This most attractive method of building is still economically practicable, and could be followed with advantage by the present-day builder, who will find a multitude of examples illustrated and described in this inventory.

A section of addenda and corrigenda includes two monuments found worthy of illustration, a fifteenth-century wall-painting in the church of Little Baddow and a Roman pavement uncovered last year in a garden in Colchester

The splendid photographs illustrating these volumes should do much to popularize them, and we note with pleasure that this volume is priced even more moderately than its precursors. The work is scholarly and well arranged and does great credit both to its compilers and to H.M. Stationery Office, who publish it. We await with great interest the publication of the volumes dealing with London and Middlesex.

H. W.

Lacquer Work. A practical exposition of the art of lacquering, together with valuable notes for the collector. By G. KOIZUMI, with foreword by Lt.-Col. E. F. STRANGE, C.B.E. 45 pp. + 46 pl. (Sir Isaac Pitman.) 15s.

Our interest in lacquer is taken very seriously by Mr. Koizumi. He assumes that the craze that favours the adornment of our whatnots and dumb waiters with gilded willows, pagodas, swan-like ladies and insane fowls, supplies a spiritual need of the English race. The object of his book is to induce our finest artists to work in lacquer in a style of their own and thereby defeat the manufacturer of shoddy Oriental imitations. Whether his assumptions be justified or not, there is no obvious reason why English decorators should not take up the craft now that Mr. Koizumi has offered them so exact and complete an account of how the Oriental selects his materials and manages his tools. The book is a model of simple exposition, and the person who has read it and studied the excellent instructive plates and yet cannot master the technique of lacquer must be very stupid. One cannot help feeling that if a better class of English decorator is not drawn to lacquer than, if we are justified in judging from the examples used to illustrate the book, has been the case in Japan, mastery of the craft will not be an important factor in the development of European art.

R. R. T.

MONTHLY CHRONICLE

ARTHUR CLUTTON-BROCK.—On January 8th, Clutton-Brock, after a long illness from which his friends continually hoped that he might recover, died. The singularly simple story of his life has been told and retold in the daily press. We have read there of his early days, of his brilliance as a young man, of his long abstention from authorship on any considerable scale, of his many books on many subjects, all given to us since he reached middle age. It was a life devoid of adventure or dramatic change; and, just as we can recall no single experience of his that altered in any notable degree the natural course of his career, so we cannot name any single work of his that is certain to outlive the others. His books were only less consistently delightful than he himself was.

To us, as to numbers of our readers, his loss is a personal one; it is the loss not so much of the writer of this book or that, as of a friend on whom one had come to rely as a matter of course and of whose affection one was unlikely under any ordinary circumstance to be deprived.

No one was more eager than he to hear what

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one had to say on any subject. There was never any fear that he would be in the wrong mood to listen, to criticise and to reply. He took whatever was given him by others with great seriousness and imperturbable good nature; he examined it as enthusiastically as though it were his own; for every fresh idea from whatever source he felt not only sympathy but gratitude. I never heard him reject an expression of opinion impatiently or fail even on the most casual occasions, to hand back one's idea in some way or another enriched or purified. Since he was not only a reasoning but a reasonable person, since his intellect functioned with unusual rapidity and certainty, and since the spirit of friendliness was continually with him, he was a rare talker, in whom passion never seemed even to tempt him to close his mind against one or to give birth to anything resembling hatred even of those of whom he disapproved.

And yet one thinks of Clutton-Brock not as the very intimate friend of a few people but as the familiar acquaintance of a wide circle composed of men and women greatly differing in character and in belief. He was beloved by everyone, though none could claim him as an exponent exclusively of any single group. One cannot even think of him as an art critic, as a philosopher, or as an ethicist. In reality he was all of these. His view of morality was sharply qualified by his æsthetic and philosophic sense; he did not hesitate to test philosophic concepts by those of taste and moral fitness; he was never content to pass judgment on a work of art simply because it appealed to his senses, but loved as a thinker and metaphysician, to test its worth over again. He lived and thought in a limbous region where faith and thought and sense overlapped, and in that rich ground he was accustomed to plant and nourish all ideas and impressions.

His influence as an art critic through his delightful articles in *The Times* was widespread, and at least at one time had great importance in the direction of taste. He was one of the few people who could write interestingly, intelligibly and lucidly about art without ever failing in clarity and good sense. His keen interest in art dated from undergraduate days and from the first he trusted his own impressions and held to his own convictions. In this as well as in his other activities he showed his deep sincerity and generosity of nature. He was one of the first who had the courage to recognize the value of so much modern work from Gauguin and Van Gogh to Matisse and Picasso, which has since those days become far less difficult to praise than it was when *The Times* came out boldly in favour of the new ideas.

Later on his interest in art visibly declined; other, mainly philosophical, interests were now taking its place, and well before the end he had wearied perceptibly of the dreary round of minor exhibitions which it was his duty to visit; but even in such places it was surprising to notice how deeply interested he could be in art that he had definitely rejected as insignificant. It was as though he were extending his habitual charity to arts and crafts as well as to humanity. I remember meeting him at the exit of a disappointing exhibition of pictures, and, like everybody else, commenting on the "badness" of the work. "It isn't that that bothers me," he replied, "it's that the stuff is sham. It's all sham; it's taught; people shouldn't be taught this subject; it's—it's wicked." I think that was the furthest I ever knew him to depart from charity! R. R. T.

PAY DAYS AT THE NATIONAL GALLERY.—Since our last month's issue the announcement has been made that admission fees at the National Gallery, except on the two students' days, are to be abolished at the end of the present financial year. As we have, over a period of many months, opposed these fees, and as a good deal of feeling on the subject has existed among our readers, it may be as well to say here that we have never believed those responsible for the management of the National Gallery to have acted arbitrarily in this matter, and we are sure that the Director is as pleased as we are that it has been found possible to get rid of so mean an imposition. The admission fees were in fact imposed by the Treasury as a direct result of an impertinent newspaper clamour which we daresay it was difficult enough to resist. It ought to have been resisted, but we can afford now to forget the incident and to set off against it the generosity displayed by the Treasury in other ways towards the Gallery.

The news is good as far as it goes, but we hope that before these words appear the National Portrait Gallery, the Millbank Gallery and the National Gallery, Edinburgh, will also be relieved of unnecessary taxation.

CORRIGENDUM. — "Quiringh Brekelenkam's Master" (January, 1924), Plate II, D. For "by Quiringh Breckelenkam (?) Dated 1637," read "By Gerard Dou. Dated 1636." The error was due to a slip on our part.

AUCTIONS

MESSRS. FOSTER, 54 Pall Mall. Feb. 4 and five following days. The contents of the house of the late C. T. D. Crews, Esq., at 41 Portman Square, London, W., including French, Italian and English pictures, a number of which have important attributions. These works deserve the attention of students of painting who will find much to interest them in the collection. There are besides the pictures, collections of early Italian majolica, of decorative furniture, of Chinese

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porcelain, of Georgian silver, of early French and Italian bronzes, besides some textiles including a Burgundian tapestry panel (16th century), and a Gothic tapestry altar-front, probably Swiss, 16th century.

MESSRS. SOTHEBY, WILKINSON AND HODGE, 35, New Bond Street. Feb. 6. Modern drawings and pictures, principally of the French and English schools. The attributions are very varied, ranging from Lawrence and Morland to Corot, Whistler and Gauguin. Various properties. Feb. 7. Old English and Irish silver, the property of Mrs. F. A. Wood, and Sir Augustus Webster. The English work is Stuart and Georgian and the Irish 18th century from Dublin, Limerick and Cork. Feb. 8. Bronzes, porcelain, furniture, tapestries, etc. Some of the Chippendale and Sheraton furniture is of high quality, such, for instance, as the set of twelve ribbon-back Chippendale chairs. There is a very good 17th-century Flemish tapestry and an unusual Gothic one from South Germany from about 1500. Various properties. Feb. 11. Greek, Roman, English and Foreign coins and medals, in gold, silver and copper. R. R. T.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

H. DAUMIER. *Lawyer standing;* pen and ink wash over black chalk.

F. ZUCCARO (?) Drawing combining motives from two fifteenth-century Florentine nielli. Pen and ink and bistre wash.

PRINTS. (All presented.)

E. A. COLE. *Portrait of his father;* dry-point. *Baptism of Christ;* etching. W. P. Robins, Esq.

P. VAN GUNST. *William III* and *Mary*. Engravings. Joseph Bles, Esq.

IVAN OPFER (Dane). *Nine European Big Timers.* (Portrait lithographs.) F. Herbert, Esq.

C. PISSARRO. *Convalescence;* lithograph. Lucien Pissarro, Esq.

W. STRANG, R.A. *On the Omnibus* (522), *Invitation Card* (604). C. Dodgson, Esq.

H. DE TOULOUSE-LAUTREC. *Souper à Londres;* lithograph. C. Dodgson, Esq.

ORIENTAL SUB-DEPARTMENT.

CHINESE.

A set of 58 rubbings from engraved stones. Presented by Osvald Sirén.

JAPANESE.

PAINTINGS.

SCHOOL OF MORONOBU. Arts and crafts of Japan. A pair of Makimono.

MORI IPPO. *A crow.* Purchased.

COLOUR PRINTS.

HARUNOBU. *Girl and Thunder-God.*

KIYONAGA. One of the set called *Tōsei yuri Bijin Awase.*

UTAMARO. *Scene in the Naniwa tea-house. Hinatsuru and attendants.*

YEISHI. *Girl with Koto.* All purchased.

UTAMARO. *Fowler piping to birds.* Presented by Sir Daniel Hall, K.C.B.

TURKISH.

Stencils and sketches for decorating Turkish manuscripts and bindings. Presented by Dr. F. R. Martin.

INDIAN.

Drawings of the Chamba School. Purchased.

CERAMICS AND ETHNOGRAPHY

Two green-glazed tomb figures; MING. Presented by Capt. H. W. Murray.

ENGLISH wineglass with foreign engraving. Presented by Rev. J. F. Bloxam, M.C.

Chien ware tea bowl; SUNG. Presented by H. R. N. Norton, Esq.

Plate with mark of "Daniel, china-burner," and another marked "Heathcote and Co." Presented by Th. Jasson, Esq.

Brown stoneware figure. Presented by Mrs. Eumorfopoulos.

CHINESE soapstone netsuké. Presented by G. E. Hornblower, Esq.

21 pieces of medieval pottery found at Cheam. Presented by Onyx Property Investment Co.

Polychrome bowl with Ch'ing Hua mark. Presented by Mrs. Joshua.

Cut glass decanter; ENGLISH. Presented by Ch. Sale, Esq.

Green MING water-dropper. Presented by S. D. Winkworth, Esq.

PERSIAN pottery jug with lustre. Presented by A. J. Spero, Esq.

Cup of STRASSBURG faïence. Presented by W. W. Winkworth, Esq., M.A.

YING-CH'ING pillow and blue and white bottle reputed to have come from a Sung tomb: Presented by C. T. Loo, Esq.

Flower vase and ewer; PERSIAN pottery. Presented by Henry Van der Bergh, Esq. (through the N.A.C.F.)

Goblet-shaped Arab glass, enamelled and gilt; fourteenth century. Presented by Mrs. Spier (through the N.A.C.F.), in memory of Julius Spier.

Fragments of pottery and porcelain from ruined cities in Northern China. Presented by M. L. Wannieck.

13 specimens of pottery, porcelain and lacquer from the site of Külu; eleventh century. Marble figure of a lion from the same site. Purchased.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet on exhibition.

CERAMICS.

Soapstone mould for making pottery tomb figures. CHINESE; T'ang dynasty (618-906). Presented by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.

Bulb-bowl of chün porcelain. CHINESE; Sung dynasty (960-1279). Bequeathed by Mr. Julius Spier, through the National Art-Collections Fund.

17 pieces of English medieval pottery from Cheam. Presented by the Onyx Property Investment Co.

Model of a stove, green-glazed earthenware. GERMAN; 16th century. Presented by R. W. M. Walker, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

* JOSEPH FARINGTON, R.A. Drawings (61) of Landscape, etc. Presented by E. H. Coles, Esq.

* E. W. TRISTRAM. Drawings (3) of Wall Paintings in Eton College Chapel.

*T. ROWLANDSON. Drawings (2). Presented by Sidney L. Phipson, Esq., and A. Walker, Esq.

PAINTINGS.

TEAKEY. *Miss S. W. Arundell.* Miniature.

* J. W. ABBOTT. Two Water-colour Drawings. Presented by Mrs. J. W. Abbott.

WOODWORK.

Three Pictures of Leather, tooled and painted, two with St. Veronica heads, and one with the Virgin and Child. SPANISH; 17th century. Presented by Dr. W. L. Hildburgh, F.S.A.

Oak Arm-chair of Glastonbury type, from the sanctuary of a church, WEST COUNTRY; middle of 16th century. Presented by Mrs. Graham Rees-Mogg.

Suite of French Furniture of the period of Louis XVI, consisting of a settee and four arm-chairs, of gilt-wood covered with Aubusson tapestry. Bequeathed by the late Miss Hannah Cameron.

Italian 17th Century Walnut Arm-chair covered with velvet brocade. Presented by H. B. Harris, Esq.

Carved Wood Mantle-shelf, and a Section of the Staircase, from No. 46, Chancery Lane. About 1720. Presented by Sir Hickman Bacon, Bart., F.S.A.

CIRCULATION DEPARTMENT.

Oak Bible-box and Stand. ENGLISH; 17th century.

Two Bow Porcelain Figures, *The Cooks.* Middle of 18th century.

Bowl, earthenware with incised decoration. PERSIAN; 9th century.

Italian Chalice of the 14th century.

Coffee-pot, cream jugs, and other English silver; chiefly of the second half of the 18th century. Jackson bequest.

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CONTENTS

EDITORIAL—*THE COMMISSION OF FINE ARTS*
SOME UNPUBLISHED WORKS BY TINTORETTO AND TITIAN—ERICH VON DER BERCKEN
THE CREATION OF EVE, BY FRA BARTOLOMMEO—ROGER FRY
AN UNNOTICED BOTTICELLI IN PETERSBURG—VICTOR LASAREFF
REMBRANDT'S YOUTHFUL WORKS—C. HOFSTEDE DE GROOT
THE IDENTIFICATION OF JAPANESE COLOUR PRINTS—V—WILL H. EDMUNDS
THE DRAWINGS OF MARTIN SCHONGAUER—MAX LEHRS
WALLACE COLLECTION NOTES: A MISCELLANY—D. S. MacColl
THE MASTER OF THE HALF-LENGTHS—SIR MARTIN CONWAY
AN UNPUBLISHED DAUMIER—ARSENE ALEXANDRE
NOTES ON VARIOUS WORKS OF ART: MR. WALTER SICKERT; A DRAWING AFTER AN IMPORTANT LOST WORK BY PORDENONE (DETLEV, BARON VON HADELN); AN UNNOTICED COTMAN (H. ISHERWOOD KAY)
REVIEWS
LETTER: INDIAN ART AT WEMBLEY (L. BINYON, Etc.)

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CONTENTS

PAGE

EDITORIAL. *The Commission of Fine Arts* 107
Some unpublished Works by Tintoretto and Titian. By Erich von der Bercken 108
The Creation of Eve, by Fra Bartolommeo. By Roger Fry 114
An unnoticed Botticelli in Petersburg. By Victor Lasareff 119
Rembrandt's Youthful Works. By C. Hofstede de Groot 126
The Identification of Japanese Colour Prints—V. By Will H. Edmunds . 129
The Drawings of Martin Schongauer. By Max Lehrs 133
Wallace Collection Notes : a Miscellany. By D. S. MacColl 137
The Master of the Half-Lengths. By Sir Martin Conway 142
An unpublished Daumier. By Arsène Alexandre 143
Notes on Various Works of Art : Mr. Walter Sickert ; A Drawing after an important lost Work by Pordenone (Detlev, Baron von Hadeln) ; An unnoticed Cotman (H. Isherwood Kay) 144
Reviews 150
Letter : Indian Art at Wembley (L. Binyon, etc.) 154

LIST OF PLATES

Some Unpublished Works by Tintoretto and Titian. I—[A] *Portrait of a Woman*, by Tintoretto. Canvas. (Schloss Brandenstein Collection, Germany) . . 106
II—[B] *Toilet of Venus*, by Titian. Canvas (Alte Pinakothek). [C] *Toilet of Venus*, by Titian. Canvas. (Hermitage, Petersburg) 109
III—[D] *St. John at Patmos*, by Tintoretto. Canvas. (Private collection, Munich) 112
The Creation of Eve, by Fra Bartolommeo. I—*Adam and Eve with their Sons*, by Fra Bartolommeo. Panel, 30.5 cm. by 22.9 cm. (Johnson Collection, Philadelphia, U.S.A.) 112
II—*The Creation of Eve*, by Fra Bartolommeo. Panel, 32 cm. by 24.5 cm. (Mme. La Durée, Paris) . . . 115
An Unnoticed Botticelli in Petersburg. I—[A, B] *The Annunciation*, by Botticelli. Canvases, each 45 cm. by 13 cm. (Count S. Stroganoff, Petersburg) 118
II—[C] *St. Dominic*. School of Botticelli. Canvas, 45 cm. by 26 cm. *St. Jerome*. School of Botticelli. Canvas, 45 cm. by 26 cm. (Count S. Stroganoff, Petersburg) 121
III—[E] *The Annunciation* and *St. Jerome*, by Botticelli. Panel. (Accademia, Florence) 124
Rembrandt's Youthful Works. I—*The Young David with the Head of Goliath*, by Rembrandt. Panel, 27 cm. by 40 cm. (Heer J. Goudstikker, Amsterdam) 124
II—*Saul arming David*, here identified as by Rembrandt. Panel, 91 cm. by 121 cm. (Messrs. Asscher, Koetser and Welker) 127
The Identification of Japanese Colour Prints—V. Colour prints of the Kisokaidō Series [A, B] *Shiojiri* by Yeisen, 1st and 2nd editions [C, D] *Magome*, by Yeisen. 1st and 2nd editions [E, F] *Nakatsugawa*, by Hiroshige. 1st and 2nd editions [G, H] *Godo*, by Yeisen. 1st and 2nd editions 131
The Drawings of Martin Schongauer [A] *Old Man*, by Schongauer, 16.2 cm. by 11.3 cm. [B] *Bust of a Turk*, by Schongauer. 10.6 cm. by 7.3 cm. (Mr. Henry Oppenheimer) 136
Wallace Collection Notes : a Miscellany. I—[A] *La Cascade*, ascribed to Watteau. Canvas, 44.5 cm. by 33.7 cm. (No. 395). [B] French 16th century drawing in coloured crayons, 28.5 cm. by 16 cm. [C] *Portrait of Henri d'Albret*, by Léonard Limousin. Enamel, 8 cm. by 6 cm. (Wallace Collection, III, 255) . 136
II—[D] *Child's Portrait*, here identified as Third Marquess of Hertford (No. 752). [E] *Portrait of a Young Lady*, here identified as second Marchioness of Hertford (No. 754). [F] *Portrait of a Young Lady* (?Elizabeth Ingram-Shepherd) (No. 753). [G] *Portrait of a Young Lady* (?Frances Ingram-Shepherd) (No. 751); all by John Downman; all 21 cm. by 16.5 cm. 140

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LIST OF PLATES

An Unpublished Daumier. *L'Emeute,* by Honoré Daumier. Canvas, 78.7 cm. by 104.1 cm. 145

Notes on Various Works of Art: Mr. Walter Sickert. *A Bloomsbury Interior* by Walter Sickert. Canvas. (Sir Michael Sadler) 145

A Drawing after an important lost work by Pordenone. Design of decoration on the façade of the Palazzo d'Anna. Pen drawing after Pordenone, 41.2 cm. by 55.3 cm. (Victoria and Albert Museum) 148

An Unnoticed Cotman. *River Scene,* here identified as by Cotman. Panel, 31.1 cm. by 47 cm. (Birkenhead Art Gallery) 148

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Portrait of a Woman, by Tintoretto. Canvas. (Schloss Brandenstein Collection, Germany)

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EDITORIAL. *The Commission of Fine Arts*

AS we went to press last month the announcement was made that the late Prime Minister had advised the King to consent to the nomination of a 'Commission of Fine Arts." Political-artistic forces had long been at work to institute a Government "Ministry of Fine Arts," an idea, which, though desirable in providing a parliamentary representative of museums, etc., proved unpalatable to English sentiment, and had to be dropped. But with unnatural precocity it gave birth, in its own cradle as it were, to the notion of a "Committee of Public Taste." The promoters of this scheme were, however, much taken aback when, on publishing their plans, apparently with complete confidence, they discovered that both to the artistic and to the general public the scheme was very disagreeable. That being so, there was nothing for it but to drop the arrangements once more. Since then there has been much secret discussion of ingenious devices whereby public opinion might successfully be circumvented. One thing was clear if any of these were to succeed: there must this time be no bruiting abroad of the plot. Lest discussion might take place and ruin all, references to the matter were confined to such occasions as the Academy banquets. But neither the extraordinary illiberality of the constitution nor the self-sufficiency of the list of members were divulged, until the names of the nine elect, now dubbed "the Commission of Fine Arts" (same cradle), were with shocking suddenness published under the authority of the King himself.

We are far from believing that the public is always right in such matters, and the protests against the new Commission that have appeared in the Press ought to be as critically considered as the case for the defence. We are the first to admit the underlying contention of the reformers, that the public need educating in art, but we believe an indispensable element in that education to be the engendering and development of a sense of public responsibility for the arrangements by which our streets and buildings are to be designed and decorated. Those who have set themselves up as paragons of taste, to whom English men and women are to refer before permitting themselves to like or dislike works of art, would have increased our confidence in them if they had taken the opinion if not of the whole public, at any rate of a far larger number of authorities on modern art than have in fact been consulted. That part of the affair is in our judgment as bad as it can be.

But the more important question is whether the objections to the Ministry of Fine Arts and the Committee of Public Taste were valid objections, and if so whether they apply to the Commission of Fine Arts. We hasten to admit that the hostility to the former proposals was perhaps more impulsive than reasoned. People rather vaguely suspected the healthiness of an organism consisting in practice of a ring of prosperous and powerful architects and sculptors who were to be invested with power to dictate which of their friends were to be awarded with the fattest commissions and which of their enemies were to be deprived of them. While having nothing whatever against the character of the gentlemen now invested with such powers, we confess frankly that in this case our sympathies entirely accord with English tradition and sentiment. And there was another and really a still more important factor that goes some way to account both for the creation and the condemnation of the Commission. For the last year or two there has been evident a certain cooling of interest in academical art. Several of the public monuments lately designed by Academicians and Associates have been indifferently received or have even given rise to actual dissatisfaction. When the Nurse Cavell memorial was first unveiled it was easy to see that, despite the general disinclination to raise the voice of criticism just then, there underlay the comments keen disappointment. Since then, to the credit of English taste, the dullness of the memorial has been openly remarked upon. Moreover, it has been shrewdly compared with others of the same derivation, with the result that the public is convinced that nothing for the present should be done to increase the scale on which officialism should be permitted to embellish the streets and squares of our cities. The wisest and many of the more conservative observers have come round to the opinion that to reawaken the arts in England fresh blood is needed; it is widely felt that less police work and a more liberal attitude towards the younger and more spirited artists would be all to the good. Obviously an artist like Mr. Epstein has presented people with something nearer their hearts than have any of the prosy sculptors of Burlington House. Again, the excellent series of posters issued by the management of the London Underground Railways have struck a note that has appealed at once to everyone. It is, to say the least, doubtful whether the Royal Academy could have invented anything nearly so delightful as the decorative work of artists like Mr. Gregory Brown, Mr. McKnight Kauffer, Mr. Herrick and Mrs. Laura Knight. In the same category as these, though on a far higher level, is the mosaic work of Mr. Boris Anrep, which would never have been encouraged by members of the new body.

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If public taste has improved, as we sincerely believe to be the case, the credit is due to those who would have been ruthlessly turned down by such a commission as this. The sculptors, the architects and the painter who will in practice control the verdicts of the Commission are, to put it bluntly, in commercial competition against these, their more inventive fellow-craftsmen. There is nothing unreasonable in the assumption that the success of these unrestricted achievements in art will be in inverse proportion to the success of the official Commission. As, however, the commissioners and their friends already exclusively enjoy the patronage of public bodies, English art-lovers need not anticipate from this very un-English institution anything worse than the double locking of a door already securely closed against creative art. The same bureaucracy that has hitherto worked without a name will now work with one.

The Times in an "inspired" article predicts great success for the novel venture (and even credits the Scots with a desire to emulate the example of the South !). Our very fully informed contemporary does admit that the example of the French Ministry of Fine Arts has not been encouraging, but makes much of the success of the United States Fine Arts Commission. It is, however, very plain, first, that conditions in France are far nearer ours than are those in America, where, for example, there is no equivalent of the Royal Academy; and second, that our new Commission would have approved of all or most of the erections recommended by the French body, and would assuredly have cried down those sanctioned by the American one as "Bolshevism." Talking of recent public buildings, statuary, etc., *The Times* says that many people are disturbed at the signs of extravagance in design. Who can possibly credit the accuracy of such a statement? There are no "signs" of extravagant designs. No one, alas, is in the least "disturbed" by our public buildings and statues; on the contrary, everybody is profoundly bored by them, though the last persons we should expect to have noticed the fact are Sir George Frampton, R.A. (*sic*), Sir Aston Webb, P.R.A., Mr. A. J. Gotch, P.R.I.B.A., and the other R.A.'s who occupy the remaining seats to the exclusion of the whole body of undecorated artists. No Commission having further powers than the Office of Works was needed. And artists, apart from jealousies, are bad judges; they consider only what they would have done themselves. The welcome appointment of the Earl of Crawford and Balcarres cannot save the situation.

The Times assures us that the Commission "will not attempt to pronounce upon pictures." That we can well believe, but we are curious to know why the name of a painter, needless to say an R.A., appears on the list. The answer might be interesting, or even amusing.

What we detest most in the whole scheme is the outrageous provision that a body so constituted, and using public funds amounting to a considerable proportion of the National Gallery grant, should be empowered to increase and to perpetuate itself by its own vote. What we dread most is that *The Times* may be right when it says, "One of the chief results which may be expected from the Commissioners' labours is the gradual inducement of a standard in public art, which will make itself felt all over the country." Could confusion of thought go further?

Some of our readers may still hesitate to believe that the real object of the Commission is to give yet further commercial advantages to a ring of artists who, notwithstanding their enjoyment of the unspeakable advantage of the protection of the Royal Academy, are failing successfully to compete with those without the pale. Lest this be so, we quote again from *The Times* (January 28), in whose offices the scheme was mooted even before the meeting under Sir Aston Webb in the council-room of the Royal Academy on March 6, 1922.

"Many well-known painters, sculptors, and architects are tired of the invisible barrier which, they feel, separates their art from the world around them. They welcome the Commission because they think that it is calculated to restore them, as it were, to the community."

SOME UNPUBLISHED WORKS BY TINTORETTO AND TITIAN

BY ERICH VON DER BERCKEN

THE number of female portraits painted by Tintoretto is so limited that the discovery of a hitherto unknown portrait [FRONTISPIECE] in a private collection is the more important, particularly as it is quite exceptional in the distinction of its conception and the beauty of the colour—the costume is of a glowing golden yellow. The picture belongs to the artist's earlier period, of which its style bears evidences. The position and arrangement of the arms and hands are very like those in his portrait of a sculptor which was some time ago in the possession of Messrs. Fischer, of New York. The hands are painted with especially light touch and freedom. The face has that dreamy expression characteristic of Tintoretto's early portraits, which is to be observed also in the *Portrait of a Man* painted in 1553, now in the Vienna Gal-

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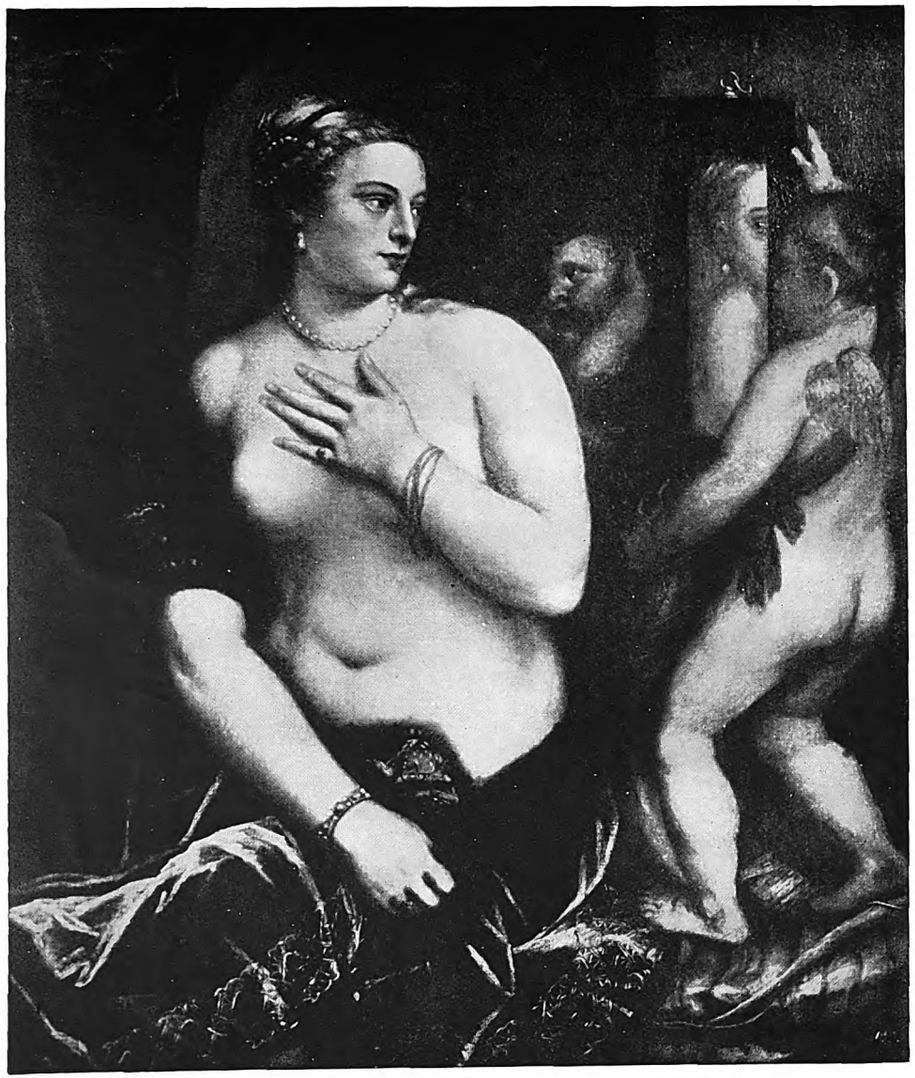
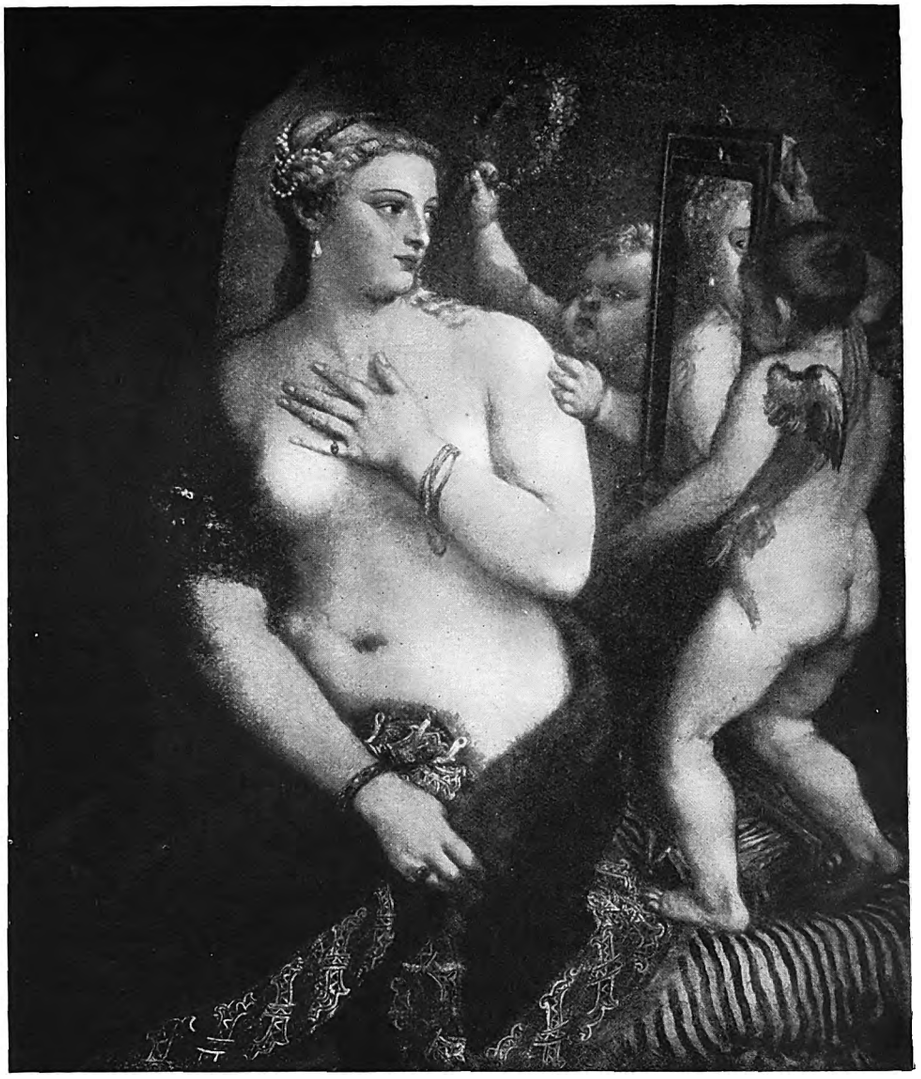


B—Toilet of Venus, by Titian. Canvas. (Alte Pinakothek)



C—Toilet of Venus, by Titian. Canvas. (Hermitage, Petersburg)

Plate II. Some Unpublished Works by Tintoretto and Titian

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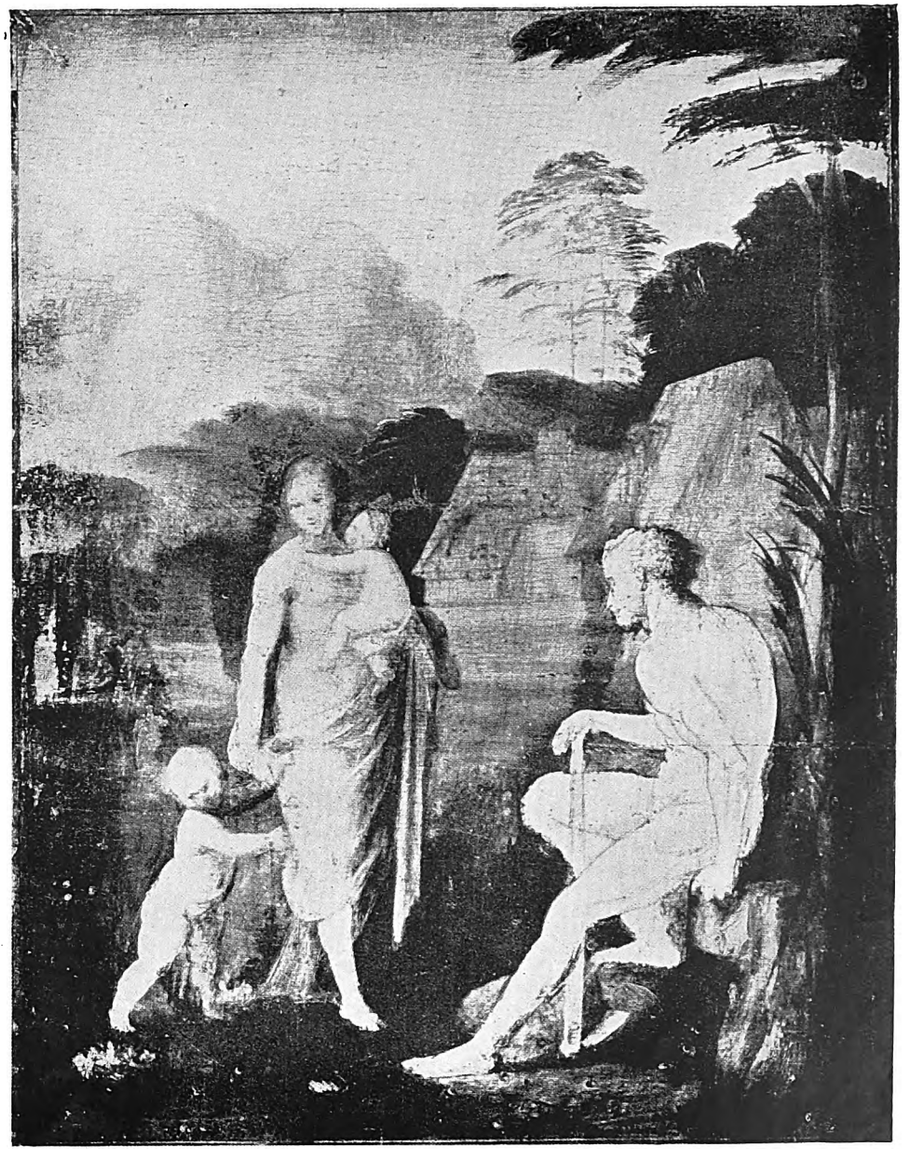
D—St. John at Patmos, by Tintoretto. Canvas. (Private Collection, Munich)

Plate III. Some Unpublished Works by Tintoretto and Titian



Adam and Eve with their Sons, by Fra Bartolommeo. Panel, 30.5 cm. by 22.9 cm. (Johnson Collection, Philadelphia, U.S.A.)

Plate I. *The Creation of Eve,* by Fra Bartolommeo

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lery, the *Portrait of a Lady in Mourning* in Dresden, and the *Portrait of a Man*, in M. Charles Sedelmayer's Collection in Paris.

The *St. John at Patmos* [PLATE III, D] also belongs to the painter's early period. The picture is one of the series of paintings of evangelists and saints, of which *St. Jerome* is in the gallery of the Kunsthistorisches Museum in Vienna. The *St. John* very closely resembles the latter work in size and composition. The composition shows the rather forced diagonals, in which it resembles numbers of Tintoretto's earlier pictures, for example, *Lot and his Daughters* (Dr. Wendland, Basle) and the *Fall of Man* (Accademia, Venice).

In the July number of the BURLINGTON MAGAZINE, Dr. Lili Fröhlich-Bum published a Tintoretto drawing in the Albertina of a *Madonna and Child with St. Joseph*,[1] which has a special interest for us. This drawing was the preliminary study for the *Birth of Christ* in a Milan private collection, published by Baron von Hadeln,[2] and provides a new argument against Baron von Hadeln's hypothesis that Tintoretto did not make preliminary drawings for his compositions, but planned them with the help of wax models on a stage.[3] Even on technical grounds this opinion is highly improbable. When we think of the many pictures Tintoretto painted with numbers of figures and a detailed landscape, how complicated Tintoretto's stage must have been, how much trouble must have been involved in the making of the figures, and how much difficulty in the balancing of numerous swooping, fleeing, and often stumbling figures. And then the composition, not in a few but in many of the master's works, depends on the effect of the outlines of the figures. To arrange such compositions depending on silhouette effects on a stage, which would require the most troublesome plastic preparations, instead of planning them by means of drawings would be absurd. To convince one of such a theory, based on a method of composing quite contrary to technical and artistic probabilities, Baron von Hadeln would have to bring forward stronger arguments; the observations of Boschini and Ridolfi on Tintoretto's methods of work are not enough. That the master, like many artists of his time, used plastic models, that he occasionally even set up plastic models of larger groups on a stage, is not to be denied, Soprani also bears witness to it and the remarks of these authors need not for this reason be regarded as wrong. But that the artist always abstained from rough sketches of composition and built up his pictures after the manner of a "Weihnachtskrippen," is a hypothesis which seems untenable not only on technical and æsthetical grounds, but is refutable by the actual existence of such rough sketches; we have only to remember the numerous composition studies in the British Museum and those in the Berlin Kupferstichkabinett, to which those in the Albertina must be added, for, besides the drawing of the *Madonna and Child and St. Joseph* referred to above, the Albertina has another hitherto unnoticed composition study of two seated figures. We may draw yet another lesson in principles of method from the above; viz., that it is unsound to abstain from æsthetic considerations till the chronological order of an artist's works, and, above all, the "questions of fact" are cleared up. For directly connected with one of such questions of fact, the problem raised by Dr. Hadeln as to the artist's method of working, is an æsthetic observation—the great significance of the silhouette effect of the chief elements in a composition which Baron von Hadeln does not deny. Research in the history of art is only fruitful when both methods follow parallel lines and corroborate one another.

In conclusion may I be allowed to add to the foregoing works by Tintoretto, an important almost unknown late work by Titian, a replica of the *Toilet of Venus* in the Hermitage [PLATE II, C] at Petersburg, which belongs to a Munich private collection and is now in the Alte Pinakothek on loan [PLATE II, B.] An examination of the technique proves strongly the superiority of the Munich replica. The Cupid in the background who, in the Petersburg version, arranges a wreath on the goddess' head with an ugly movement which cuts across her left shoulder, holds a mirror in the Munich picture. His features are considerably more refined than those of the surprisingly plain Cupid in the Petersburg example. But the inferiority of the Petersburg picture is especially marked in the treatment of the drapery, particularly in the mantle on the left side which is lifeless and flat. As important as these stylistic distinctions are other criticisms which H. von Kilenyi made in a paper now unhappily out of print.[4] It is very interesting to learn that the Munich picture emanated from the famous collection of the Grand Duke Leopold Wilhelm and was engraved by Teniers; further, that the Munich and not the Petersburg picture was the one which in earlier centuries was accepted and admired as a distinguished work of Titian's later period, and was the original of many copies which are now to be found in various galleries and private collections.

[1] BURLINGTON MAGAZINE, July, 1923. P. 28, Pl. III, F.
[2] *Zeitschrift für bildende Kunst*, XXXII, 1921, p. 192.
[3] Hadeln. *Jahrbuch der preussischen Kunstsammlungen* XLII, 1921, p. 184.
[4] H. von Kilenyi, *Ein wieder gefundenes Bild des Tizian*. Budapest, 1906.

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THE CREATION OF EVE, BY FRA BARTOLOMMEO

BY ROGER FRY

FRA BARTOLOMMEO is hardly known in England. The National Gallery possesses one exceedingly suspect composition which bears his name. This is very judiciously secluded in the cellars, so that he is practically unseen in any public gallery. There is a splendid example of him in the Mond collection, together with a smaller composition, and one at Sir Herbert Cook's house at Richmond. Indeed, he has never been a favourite in England. It is not difficult to see why he should be so little liked. Anyone may be repelled by the conventional sweetness of his types and their expressions, by the cold, emphatic rhetoric of their gestures, and, if they penetrate beneath these surface qualities, they may also feel that the dry, austere perfection, the almost mathematical exactitude of his arrangement with its nice calculation of balance and its ingenious subtlety of correspondences, shows a forbidding lack of fervour and intensity. All the same, he is one of the great figures of the high Renaissance, and the more one studies him the more one feels that it was a passionate apprehension of the significance of formal design and not any merely dutiful adherence to rules that inspired his tireless research for perfection.

There is, too, a curious and little-expected vein of lyrical feeling in him, a feeling which now and again makes one involuntarily link his name with that of one who, at first sight, seems poles asunder, namely, Giorgione. At all events, of all the great Florentines of the time Fra Bartolommeo comes nearest to the Venetians in the feeling of his almost too discreet, landscape backgrounds, and in his sense of the relation of his figures to the sky. This is most notable in the Lucca pictures and in the great Besançon altarpiece. But to find this feeling at its fullest and freest we must turn to his sketches and to the rare minor pictures in which he allowed himself to relax from the architectural regularity of his great altarpieces.

It was no doubt to his visit to Venice in 1508 that he owed the stimulus which awakened in him this vein of feeling. In Venice he may well have met Giorgione, and, indeed, have seen the Castelfranco altarpiece. It was from thence that he brought back to Florentine art the favourite Bellinesque motive of the music-making angels which Raphael was quick to seize on. And it is in the rare landscape sketches of this period that he is most purely Giorgionesque, as for instance in the pen drawing of the Albertina, where we see one of the castellated farmhouses of the Veneto nestling under a crag with trees sprouting from the fissures in the rock; a motive which we associate with Giorgione and the early Titian.

Two small pictures exist which reflect the same lyric mood in Fra Bartolommeo. One is the little unfinished panel in the Johnson collection at Philadelphia [PLATE I], the other has recently come to light in France, and is here shown on PLATE II. The relation between these two pictures is curious. They can hardly be companion pieces, because the motive in the background of the French picture becomes, with slight alterations, the main theme of the Johnson picture. In both these Giorgione's influence predominates, though the rhythmic completeness of the drawing is purely Florentine, and equally so is the manner of painting. But to Venetian art we may ascribe the whole general conception of such "poesie" as Titian called them. The scale of the figures relatively to the landscape, though similar ideas had already occurred to the inventive Piero di Cosimo, is essentially Venetian, and definitely Giorgionesque are the landscape motives themselves—the Venetian thatched barns which occur in both pictures and the rock to the left of the French example.

The latter work was quite recently made known for the first time, so far as I am aware, in the current number of *Le Musée*. Not having seen the picture itself I cannot speak of the colour or very particularly of its condition, although one guesses that it has suffered in certain places, especially in the sky. I should very much doubt if the trees, two to the left and two to the right, were such mere poles as they here appear. They probably had the sparse feathery foliage with which we are familiar in Fra Bartolommeo's pen drawings. But the composition of the figures and their relation to the landscape seem to me at once very original and entirely successful. The group in the foreground, in spite of a certain awkwardness, which so full a realization of the exact words of the Old Testament imposes, is very felicitous in its rhythmic flow, and the theme is beautifully completed and maintained in the subsidiary group which represents the later history of the family. By a device which is more Bellinesque than Florentine, Fra Bartolommeo makes the rock to the left repeat and reinforce the movement of the figure of God, while the general lines of the figures seem to find a vague reminiscence in the hollow recession of the landscape. It is rather by repetition than by contrasts that he has attained the suave unity of the whole design.

For once surely the painter who comes in for such hard knocks whenever impetuous artists are denouncing the Academics may escape without blame; may even claim to have struck also his own quite personal note of lyric sentiment.

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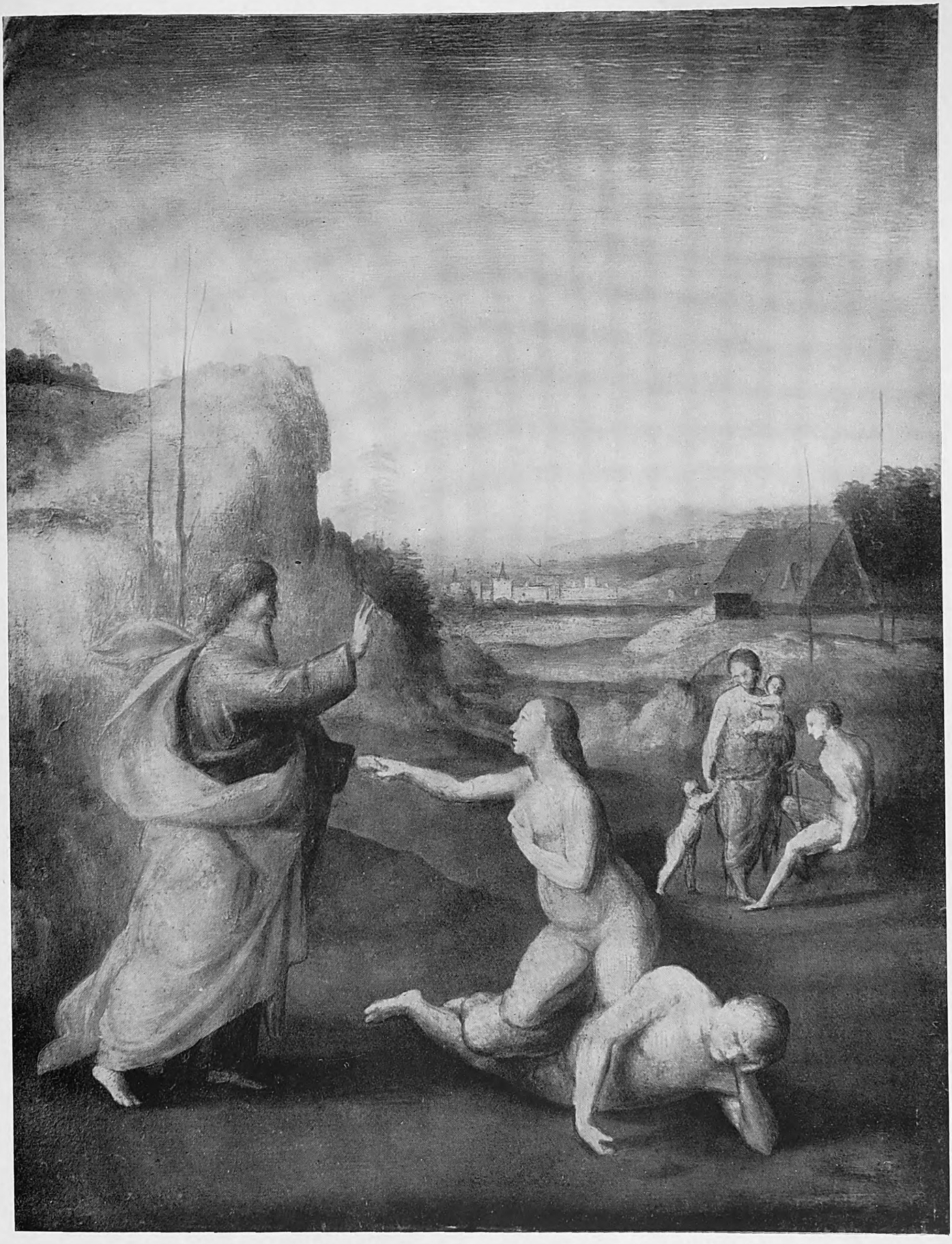

The Creation of Eve, by Fra Bartolommeo. Panel, 32 cm. by 24.5 cm. (Mme. La Durée, Paris)

Plate II. *The Creation of Eve,* by Fra Bartolommeo

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A, B—The Annunciation, by Botticelli. Canvas, each 45 cm. by 13 cm. (Count S. Stroganoff, Petersburg)

Plate I. An Unnoticed Botticelli in Petersburg

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AN UNNOTICED BOTTICELLI IN PETERSBURG

BY VICTOR LASAREFF

MORE than twenty years ago, in one of the Russian art magazines,[1] were published four small pictures ascribed to Botticelli, from Count S. Stroganoff's collection in Petersburg. In spite of this, the existence of these pictures remained totally unknown in Europe, excepting a brief notice that was given of them in two articles by Harck[2] and L. Venturi.[3] It seems therefore quite timely to recall them now, as they enrich Botticelli's œuvre by a work, the genuineness of which is certain.

The four pictures from Count Stroganoff's collection represent the *Annunciation* and the figures of *St. Dominic* and *St. Jerome*. They were originally painted on panel and it is not known when they were transferred to canvas. As they are exactly 45 cm. high, the conclusion may be justifiable that all four were included in a single work, and that they were originally parts of a small transportable house-altar consisting of five separate pieces would appear to be the most probable explanation. In that case, the pictures from the Stroganoff collection would have been the side-wings of the altar, framing a lost central panel, to which the figures of the *Archangel Gabriel* and *St. Jerome* would be attached on the left side, and those of the *Virgin* and of *St. Dominic* on the right. But this attractive hypothesis cannot be accepted, for the figures of *St. Dominic* and *St. Jerome* are both turned in the same direction and consequently could not represent the two opposite wings, as one of them would inevitably turn its back to the central panel, an asymmetrical disposition which would be quite inadmissible in an altar-piece composition, where perfect conformity of the side parts is indispensable. Therefore such a reconstruction can be accepted only if we suppose that the *St. Jerome* and the *St. Dominic* were both on the same side, and that on the other side of the middle part were two corresponding figures facing them. If this were so, the whole house-altar must have been composed of seven parts, which again is highly improbable. So it seems better to give up this hypothesis entirely and to consider the Stroganoff pictures as parts of one large altar-piece, which has survived for us only in four separate fragments.

Amongst these the *Annunciation* [PLATE I, A, B] occupies the most prominent place. The scene is laid against a background composed of a smooth olive-green wall, above which is a strip of dim bleak sky.[4] It seems as if the Virgin slightly bending her head, were intending to kneel before the Divine Messenger. Her nervous face expresses the traces of an exalted emotion, and the whole flower-like figure expresses confusion and tremulousness. The dress is lilac, the shoes red, the mantle bluish green, bordered with faded green, forming a fine harmony of colours, re-enforced by the glowing red binding of the book. The figure of the Archangel Gabriel [PLATE I, A] is full of a totally different spirit. He is portrayed, while still in the act of flying, full of airy and yet impetuous movement. In the top left corner is partly seen God the Father with His right hand in the act of benediction, the figure being brownish in tone. Gabriel is clad in a greenish-white garment with a red collar; the sleeves are crimson, the wings yellowish-green, the hair brownish. The colouring of the *Annunciation* as a whole is deep and clear, and the unity of the scheme is largely achieved by the greenish underpainting, which assimilates all the tints. These two pictures are in a good state of preservation, for, with the exception of one damaged area, no traces of repainting or cleaning are to be seen.

Of the two other pictures, representing *St. Dominic* and *St. Jerome*, the same cannot be said. Roughly repainted, they have almost entirely lost their original aspect, and betray the hand of an unskilful restorer. But even allowing for these late retouches, we have nevertheless to admit that the pictures in question cannot compare with the *Annunciation*. One of them represents St. Dominic, book in hand, to whom appears Christ, surrounded by angels with trumpets. The saint's figure, clad in a white cassock and a black mantle, is strikingly set against a blue-green landscape background. The other picture represents St. Jerome in the act of flagellating himself before a Crucifix, at the entrance to a cavern. The ascetic body of the saint is partially covered by a lilac mantle, forming an unpleasant contrast with the cardinal's scarlet hat and two books of the same colour. The gloomy rocky landscape is executed in dark bluish-green tones, varied by the

[1] A. Benois. *Palais Stroganoff à St. Petersbourg. Les trésors d'art en Russie*, I (1901), pl. 102, 103 and p. 168, 177.

[2] Harck. *Notizien über italienische Bilder in Petersburger Sammlungen. Repert. f. Kunstw*, 1896, p. 413.

[3] L. Venturi. *Saggio sulle opere d'arte italiana a Pietroburgo. L'Arte*, 1912, p. 124.

[4] The semi-circular lines that are seen about the wall represent the remains of an original sketch, which came out when the picture was transferred from wood to canvas. Apparently the painter wished at first to represent a niche with a couch, that was afterwards replaced by a smooth wall.

[5] It is necessary, however, to note that whilst the mantle is lilac in our picture, it is painted on the predella in purple. In addition to this modification in colour, the proportions of the figure are likewise slightly changed, acquiring a somewhat more lengthened character.

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grey colour of the rocks. In this picture the clumsiness of the retouches is especially obvious and has completely spoilt the original colouring. It is just these unskilful repaintings that force us to be extremely prudent in appraising either of the last two fragments, which have retained their original aspect only in the general lines of their design.

A glance at the Stroganoff pictures is sufficient to prove them to be strongly characteristic of Botticelli. Not only the general conception but also the treatment points to this painter, for they show all the characteristic traits of his later manner. There is, moreover, one detail, which confirms this impression. The figure of the kneeling St. Jerome literally repeats the analogous figure from Botticelli's predella [PLATE III, E] to his altar-piece in the Florentine Academy, *The Coronation of the Virgin*. The repetition of so accessory a motive leaves no doubt that the pictures are either Botticelli's, or from his workshop. Evidently either the master himself or his assistant has made use of an old sketch to which the painting all but exactly conforms. Whether to give them to Botticelli himself or to his workshop can be decided only after a most careful study of all four pictures. As those of the *Annunciation* so greatly differ from the other two in quality, we must examine each pair by itself and so draw a line between that part of the work which is worthy of the master and that which must have been performed by his assistants.

The unusually high quality of the *Annunciation* excludes all possibility of attributing it to Botticelli's workshop. It suffices to observe attentively the treatment of the arms and legs in the angel's figure, the wonderful lineal rhythms in the folds of his waving raiment, the asymmetrical and yet extraordinarily expressive characterisation of the Virgin's face, to be immediately convinced of the hand of a first-rate artist. And when we compare this *Annunciation* with Botticelli's school-pictures of the same subject in the Municipal Gallery at Glasgow, in the Gallery at Cassel and in the Huldschinsky collection at Berlin, we see the immense difference between the original work of the master and the anonymous productions of his school. A formal analysis of the Stroganoff *Annunciation* confirms this. The peculiar type of the Madonna is most like the angel of the *Annunciation* in San Martino[6] and the *Judith* in von Kaufmann's collection at Berlin. The treatment of the hair is carried through in that peculiar lineal manner, so characteristic of Botticelli. The disposition of the right-hand fingers is repeated with insignificant modifications in the *St. Augustine* at Ognissanti, in the *Coronation of the Virgin* (the figure of St. Jerome) and in the predella panel representing the *Annunciation* (the figure of Mary) in the Florence Academy. The drapery closely resembles that of the *Madonna of the Pomegranate* in the Uffizi. Finally the veil is gathered up in the same three characteristic little folds, as in the tondo of the *Magnificat* in the Uffizi. The figure of Gabriel also closely conforms with the Botticelli style. It is not difficult to identify in the above-mentioned *Annunciation* in the Florentine Academy almost the same type of face, as well as absolutely the same treatment of the wings and hair. The exaggerated curve of the great toe of the left foot that is so characteristic of Botticelli, is repeated almost exactly in the allegory of *Fortitude* in the Uffizi. The treatment of the limbs also reveals the master's hand; the right leg is very like the leg of Venus in the *Birth of Venus* in the Uffizi, and the left arm much resembles that of Mary in the small tondo in the gallery of the Ambrosiana at Milan. The hands folded on the breast in that peculiar manner are repeated in the *Annunciation* in San Martino, whose angel is in general closely akin to our figure. The drapery is quite characteristic of Botticelli. In it the lineal rhythm, skilfully adapted to the long shape of the picture, attains its full development. It is only in the genuine works of the painter that we can find a similar distribution of the folds, as for example in the *Birth of Venus* in the Uffizi, in the *Coronation of the Virgin*, and the predella panel representing *Salome* in the Florence Academy, and especially in the *Scenes from the life of St. Zenobius* in the Dresden Gallery (the mother's figure on the left). But the Gabriel resembles most of all the small tondo in the Ambrosiana, and one of the drawings of the *Divine Comedy* (Par. xxviii). All these analogies amount to the strongest corroborative evidence of one's feeling that the Stroganoff *Annunciation* is an authentic work.

As to the other two pictures, *St. Dominic* and *St. Jerome*, even allowing for the clumsy and disfiguring repaints, one must admit that they are not the work of the painter himself, but workshop products. Details in the painting, such as the treatment of the arms, of the rocky landscape and of the mantle of St. Jerome, point to the same conclusion, all being too feeble for a first-rate painter. Moreover, the literal repetition of St. Jerome's figure from the predella in the Florentine Academy also argues against an ascription to so inventive a master as Botticelli. On the other hand this very repetition, in the master's own style, of a secondary motive prevents us from removing the fragments too far from Botticelli; that suggests that they were painted in his own workshop, which is to say

[6] See Poggi. *The Annunciation of San Martino, by Botticelli*. BURLINGTON MAGAZINE, XXVIII (January, 1915), pl. I.

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C—St. Dominic. School of Botticelli. Canvas, 45 cm. by 26 cm. (Count S. Stroganoff, Petersburg)

D—St. Jerome. School of Botticelli. Canvas, 45 cm. by 26 cm. (Count S. Stroganoff, Petersburg)

Plate II. An Unnoticed Botticelli in Petersburg

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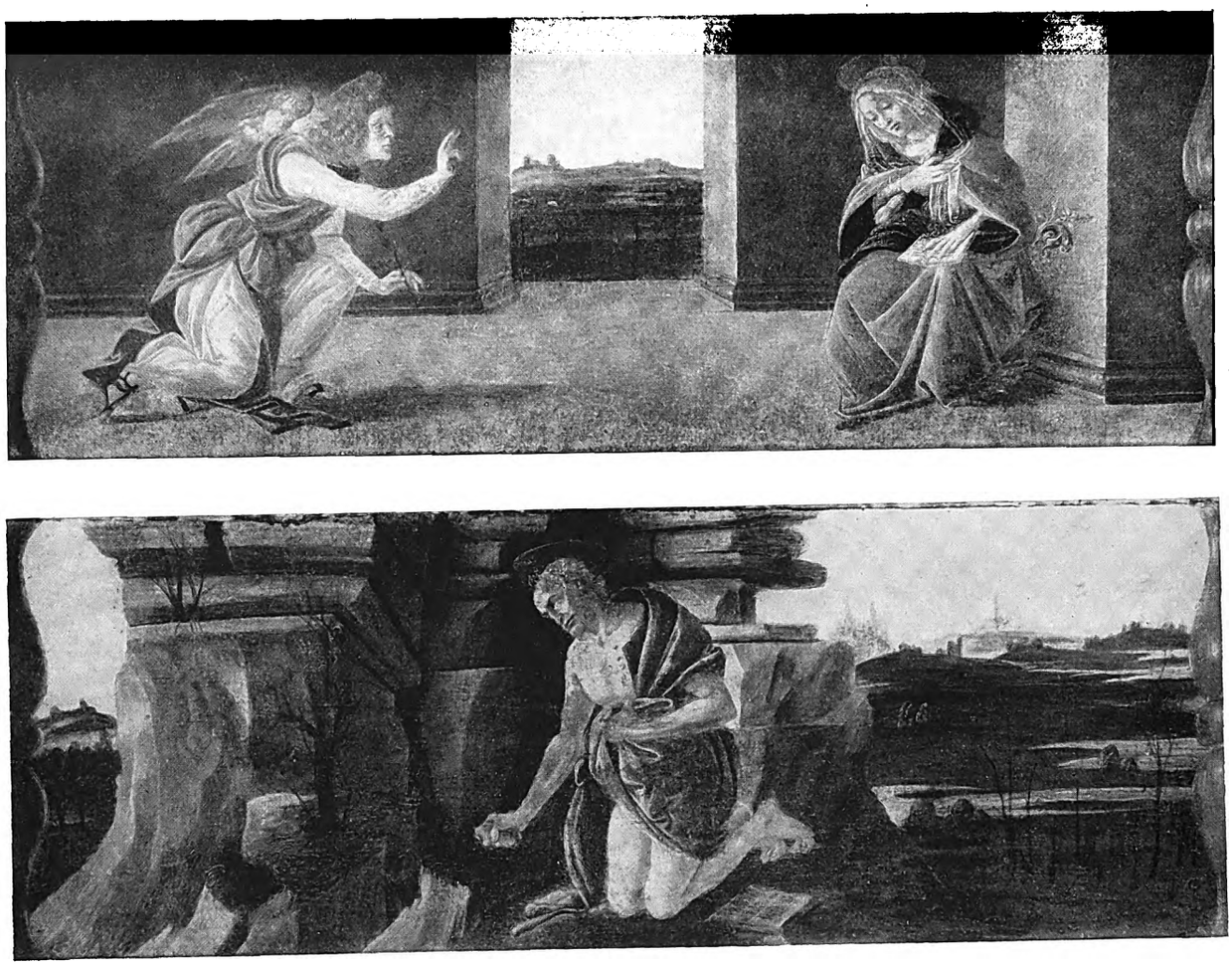

E—The Annunciation and *St. Jerome,* by Botticelli. Panel. (Accademia, Florence)

Plate III. An Unnoticed Botticelli in Petersburg

The Young David with the Head of Goliath, by Rembrandt. Panel, 27 cm. by 40 cm. (Heer J. Goudstikker, Amsterdam)

Plate I. Rembrandt's Youthful Works

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under his personal supervision. The outline of St. Dominic reminds us strongly of that of the St. Augustine from the predella of the altar-piece of San Barnaba, representing the *Vision of St. Augustine,* and the gesture of the right hand in the act of blessing is exactly repeated in the *Coronation of the Virgin,* in the Florentine Academy, and the landscapes in both works are closely related and correspond in general to Botticelli's later works. There is only the smallest difference between the little branch on which St. Jerome's cardinal's hat hangs and that in the predella at the Florentine Academy, which must have served as a model for our figure. Finally the foliage is treated in the same peculiar manner as in the small tondo in the Ambrosiana. All these analogies justify us in believing that the St. Dominic and St. Jerome were executed in Botticelli's workshop, from his own sketch, and possibly even with his help. On the whole, the fragments occupy about the same place in Botticelli's œuvre, as the *Madonna* in Mr. Heseltine's London collection, and as the *Annunciation* in the Uffizi, all being only school productions, though executed from the master's drawings and under his immediate supervision. The analogy with the *Annunciation* becomes the more convincing if we remember that in it also there is repeated an early and already used motive. I mean the small *Pietà* decorating the frame and exactly repeating the motive in the predella of the San Barnaba altar-piece.[7] Indeed the general style of the pictures allows us to believe that they were executed by the same assistant of Botticelli's who painted the *Madonna* in the Heseltine collection and Mrs. Gardner's tondo in Boston. We are confirmed in this belief by the treatment of the landscape, which reminds us convincingly of the landscape of the *Madonna* in the Heseltine collection.

The problem of attributing the Stroganoff fragments is as complicated as the problem of their date is simple. As the figure of St. Jerome repeats that of the predella of the San-Marco altar-piece, painted between 1488 and 1490, the conclusion is justifiable that the fragments could not have been painted before 1489 or 1490, a conclusion corroborated by the style. The stark desert landscape, the elongation of St. Dominic's figure, the somewhat affected type of the angel, are all especially characteristic of Botticelli in the fourteen 'nineties. The asymmetry of the Virgin's face points to the same period, as we see in the *Calumny of Apelles,* in the Uffizi (the figure of Treachery), which was executed about the middle of that decade, during which were painted also the small tondo in the Ambrosiana, the *St. Augustine in his Cell,* in the Uffizi, the *Judith,* in Mr. Kaufmann's Berlin collection, and the Heseltine *Madonna.* The Stroganoff fragments have many similarities with these. Such works as the *Story of Virginia* in the Morelli collection at Bergamo, the *Story of Lucretia* in the collection of Mrs. Gardner in Boston, and the *Nativity* in the National Gallery belong, without any doubt, to a later period. As the latter pictures were executed in the years 1498-1500, the Stroganoff fragments must have been painted about 1495 to 1498. This conclusion is confirmed by one purely iconographical detail. Over St. Dominic's figure on the left, half of the figure of Christ is seen, laying bare His wound, and surrounded by trumpeting angels. The subject of *Christ appearing to St. Dominic,* is, so far as we know, very rare. It would be quite natural therefore to look here for a reflection of some contemporary historical event. The one event which occurs to us in such a connexion is Savanarola's martyrdom and death, which took place on May the 23rd, 1498. It is just in some such work as one of these fragments that we should expect to discover a comment on the death of the famous Dominican. Christ appears here to Savanarola, represented by St. Dominic, and by pointing to His wound, seems to hint at the innocently shed blood of the friar. Such an explanation becomes highly probable, if we remember Botticelli's infatuation for Savanarola, beginning about the end of 1497.[8] If this hypothesis be accepted, the Stroganoff pictures ought to be dated 1498, and this brings us again to the above-mentioned date, arrived at on quite other grounds.

As was pointed out above, the Stroganoff pictures were, to all appearances, parts of a single altar-piece. This encourages us to try to fit them into one of the composite works of Botticelli mentioned in the literature of the subject, but to not a single one of the altar-pieces that have reached us do they correspond. The pictures in Berlin and in the Florentine Academy cannot be considered, as they were executed comparatively early (in the first half of the 'eighties), the *Annunciation* in the Uffizi is quite out of the question, as it is still enclosed in its original frame. Nor can the *Coronation of the Virgin* in the Florentine Academy be considered for it is hard to believe that the painter could have twice repeated St. Jerome's figure in the same painting. There remains the altar-piece of the Convertite, whose predella was published by the late Mr. Horne,[9] but that must be excluded too on account of its early date (1470-72). Such being so, the fragments can be attached only to one of two pictures, mentioned by

[7] Horne. *Sandro Botticelli.* London, 1908, p. 165.

[8] Horne, op. cit., p. 276—277.

[9] Horne. *La tavola d'altare delle Convertite dipinta da Sandro Botticelli. Rassegna d'Arte,* 1913, p. 147. Bode (Botticelli. Berlin, 1921, p. 162) dates this altar piece c. 1500.

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Anonimo Gaddiano and Vasari. Gaddiano [10] speaks of the altar-piece, executed by Botticelli for one of the Florentine churches: "In San Piero Gattolinj la tauola dell' altare maggiore, che sono," Vasari [11] mentions a similar picture painted for the church of San Francesco at Montevarchi, in the upper valley of the Arno: "IN S. Francesco di Montevarchi fece la tavola dell' altar maggiore." As beyond these remarks nothing is known of these pictures, this part of our theory is purely hypothetical. But we can offer nothing more definite unless new facts come to light to verify or to contradict our suggestion.

[10] Il Codice Magliabechiano, Cl. XVII, 17. Herausg. von Frey. Berlin, 1892, p. 105. Compare Horne's Botticelli, p. 318.

[11] Vasari, ed. Milanesi, v. III, p. 322. Compare Horne's Botticelli, p. 319.

REMBRANDT'S YOUTHFUL WORKS

BY C. HOFSTEDE DE GROOT

IT has taken a very long time for our knowledge of Rembrandt's juvenile works to accumulate. Up to 1905 two pictures of 1627, *Paul in Prison,* at Stuttgart, and the *Miser by candlelight,* at Berlin, were the earliest known pictures. Then the artist, Simon Maris, of Amsterdam, discovered a strongly coloured picture called, *The angel and the prophet Balaam,* in which he and afterwards Dr. Bredius recognized the hand of the master and on which was later discovered the date 1626. Shortly afterwards a picture monogrammed and dated 1626 turned up, representing *The blind Tobias and his wife,* with a goat (Tschugin collection, Moscow).

This picture, also of strong colouring, endorsed in every respect the discovery of Mr. Maris. The third early picture which came to light in 1909, appeared in a small London sale, was catalogued under G. v. d. Eeckhout[1] and was exhibited on loan in the Munich Gallery by the firm Heinemann. Afterwards it came into the collection of August Jansen, of Amsterdam, and recently it was acquired by J. Goudstikker, of Amsterdam. It is *The young David with the head of Goliath* [PLATE I], who is being awaited in triumph. Considering that each of the two first-named pictures consisted only of two figures, this was the first large composition, containing about twenty figures, by the young master, though indeed it was of only moderate size, 27 by 40 cm.

And now a fourth picture has been added to these three [PLATE II]. It has been discovered under "School of Rubens," by Messrs. Asscher, Koetser and Welker, of London. It must have required a keen eye to recognize in it the hand of the young master, because notwithstanding great similarity to the known early works, there is much that is new in it, much that throws a surprising light on the first footsteps of the young man on the pathway of art.

The size and the composition are both of great importance. It is 91 cm. high and 121 cm. wide, and it contains about twenty figures. The subject is not yet explained. To the left a prince with the sceptre and crown stands elevated on three steps before a palace, surrounded by his courtiers and advisers. Before the platform are four warriors of whom two are standing and two kneeling. Behind these are a large number of interested onlookers and monumental buildings. To the left of the foreground is a very detailed still life consisting of weapons, armour, shields, spears, a drum, etc. On the same side behind the king is a somewhat formidable herald, and to the right a scribe who looks up to his master with earnestly attentive expression. The whole is in impressive and brilliant colouring. The many coloured cloths of gold brocade, of blue and of gold, the silver and steel of the weapons, the light blue-grey and grey tints, are all reminiscent of *David with the head of Goliath,* but, because of the larger size, make a far greater impression.

Closer observation reveals many points of similarity of which I only name a few. The cupola-crowned building in the background with the knoblike top rather like the lid of a delft bowl; the elevated onlookers who are interested in what is happening in the foreground; the young man (whose features are inspired by those of the master), who appears in our picture above the left arm of the prince and in the *David* above the old Samuel; and lastly the profuse use of the stick of the brush to express in the wet paint the hair of the head and beard and the fur of the cloaks. Both the crowded composition and the profusion of detail testify even at a first glance to the juvenile work of a master who wishes to display all his abilities. It is peculiar that much in this picture goes back more to Nicolaes Moeyaert than to Rembrandt's master Pieter Lastman.

A careful study of the picture will probably show that more than one detail is inspired by ancient models, as for instance the herald which reminds one very strongly of the arm-bearers that appear in some of the old Swiss stained glasses.

[1] BURLINGTON MAGAZINE, Vol. xv, p. 17 (May, 1909).

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Saul arming David, here identified as by Rembrandt. Panel, 91 cm. by 121 cm. (Messrs. Asscher, Koetser and Welker)

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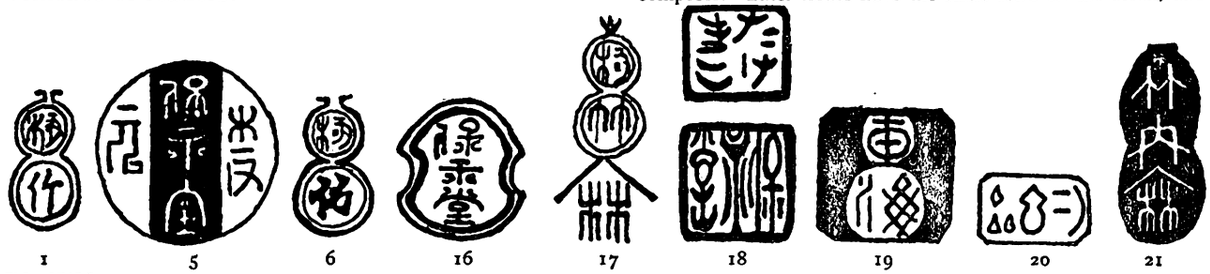
THE IDENTIFICATION OF JAPANESE COLOUR PRINTS—V

BY WILL H. EDMUNDS

THIS article is the continuation of an examination into the Kisokaidō set by Hiroshige, begun in September, 1922. The seals numbered 1 to 15 were reproduced in the previous article, but Nos. 1, 5 and 6, to which reference is here made, are again reproduced for the convenience of readers.



1 5 6 16 17 18 19 20 21

FIG. SEALS.

No. 31, *Shiojiri Tōge.* First: Signed *Yeisen,* to left of signature two square solid red seals with white characters, *Take Uchi* at top and *Hoyeidō* below; on the horse cloth *Take;* on the left margin the black gourd shaped seal Fig. 6. Second: No signature, the top seal *Take Uchi* taken away, the *Take* on the horse cloth altered to the trade-mark of *Iseri;* on the left margin only the small round *Kiwame* seal. [Plates A and B.]

No. 32, *Seba.* First: To left of place name a solid red gourd shaped seal with *Kinjudō* in white, signed *Hiroshige,* and below a circular open seal with *Ichiryūsai.* In this state the men's coats are blue and the house roofs a pale straw colour. Second: The same seals, but the fine effects of the rosy glow in the clouds and cutting across the moon are much weakened, the men's coats are brown, and the house roofs a strong yellow.

No. 33, *Motoyama.* First: Signed *Hiroshige* and below a circular solid red seal with *Ichiryūsai* in white, to left of place name a solid gourd shaped red seal with *Kinjūdo* in white; on the left margin *Kiwame* above the trade-mark of *Iseri.* Second: Same generally as regards seals but nothing on left margin.

No. 34, *Niigawa.* First: Signed *Hiroshige,* and below *Ichiryūsai,* on the horse cloth the number of the print 34; on the left margin *Kiwame* above the trade-mark of *Iseri.* Second: The same except nothing on left margin. As Mr. Happer has pointed out, this print is interesting in that the sign-boards bear the names of the block cutter *Matsushima Fusajirō,* and the printers *Matsumura Yasugorō* and *Kameta Ichitarō.*

No. 35, *Narai* First: Signed *Yeisen,* to left of signature a jar-shaped open red seal *Take,* and below it the seal of *Hoyeidō* and *Han Moto,* at the sides Fig. 5; on left margin a gourd shaped seal with *Kiwame* and *Take.* Second: No Signature, the same seals on the block, but nothing on the margins.

No. 36, *Yabuhara.* First: Signed *Yeisen,* below the signature an open red seal *Hoyeidō,* Fig. 16; on the left margin *Kiwame.* This issue has an inscription in white on a blue stone monument. Second: No signature, same seals on the block, but nothing on the margins. The stone monument is in a washy blue without inscription.

No. 37, *Miya-no-Koshi.* First: Signed *Hiroshige,* and below *Ichiryūsai* in white on a square solid red seal, to left of the place name *Kinjudō* in white on an oblong solid red seal; on the right margin *Kiwame.* Later issues only vary in the quality of the printing, except that *Kiwame* disappears from the margin, and the distant hill in mist between the two trees on the left is sometimes left out. A late forgery of the earlier issue has under the *Kinjudō* seal an ivy leaf and the number 325.

No. 38, *Fukushima.* First: Signed *Hiroshige,* and below *Ichiryūsai* in white on a gourd shaped solid red seal; on left margin a gourd shaped seal with *Kiwame* and *Take* joined to and above the trade-mark of *Iseri* Fig. 17. Second: Same seals on the block but only the trade-mark of *Iseri* on the margin.

No. 39, *Agematsu.* First: Signed *Hiroshige,* and below *Utagawa* in red on a white gourd within a square solid red seal, under the name *Kinjudō* in white on a gourd shaped solid red seal; on the left margin *Kiwame.* The spray from the waterfall produced by splashed white pigment which decomposes. Later issues have the same seals on the block, and sometimes the *Kiwame* on the margin, but the colouring is much inferior and there is no splashed pigment for spray.

No. 40, *Suwara.* First: Signed *Hiroshige,* and below *Ichiryūsai* in a circular open seal of three lines, to the left of the place name *Kinjudō* in white on a gourd shaped solid red seal; on the left margin *Kiwame.* Late issues have the same seals on the block, and sometimes *Kiwame* on the margin, but all depends on the printing for the artistic result. In some copies the far bank of the river with its line of trees is scarcely discernible. Such copies are very late, and have no *Kiwame* which had to be stamped on the early issues. The tree trunk on the right should be in yellow over printed with dark shading, in late issues it is simply grey and black.

No. 41, *Nojiri.* First: Signed *Keisai,* to left of the signature two square open seals, at the top *Take Uchi* and below *Hoyeidō;* on the left margin a black double gourd seal with *Kiwame* and *Take.* Second: No signature, the *Take Uchi* seal removed, the trade-mark of *Iseri* added, nothing on the margins.

No. 42, *Mitono.* First: Signed *Hiroshige,* and below *Ichiryūsai* in white on a square solid red seal, to left of the place name *Kinjudō* in a gourd shaped open red seal; on left margin *Kiwame.* Later issues show no other change but the absence of *Kiwame* from the margin.

No. 43, *Tsumago.* First: Signed *Hiroshige,* and below *Ichiryūsai* in white on a square solid red seal, to left of the place name *Kinjudō* in a gourd shaped solid red seal with white characters; on left margin *Kiwame.* Later issues: same seals on the blocks, but nothing on margins.

No. 44, *Magome.* First: Signed *Yeisen,* to left of the signature two square open red seals, at top *Take Mago* in *Hirakana,* and below *Hoyeidō* in seal characters Fig. 18; on the left margin *Kiwame.* In this state the mountain range with key block is all in black and grey, as one range descending from left to right. Second: No signature, seals on the block the same; no *Kiwame* on margin, but the mountain range is given two distances, the original key block being cut away, on the left the peak is black and grey, on the right are two peaks in blue, both printed from colour blocks without outlines. [Plates C and D.]

No. 45, *Ochiai.* First: Signed *Hiroshige* and below *Ichiryūsai* in white on a vase shaped solid red seal; at the left lower corner the trade-mark of *Iseri* in black; nothing on the margins. Second: Without the trade-mark.

No. 46, *Nakatsugawa.* First: Signed *Hiroshige* and below *Ichiryūsai* in white on a circular solid red seal, to left of the place name *Kinjudō* in white on an oblong solid red seal; on the left margin *Kiwame.* This first presentation of the print shows three travellers in a straight downpour of rain, passing to the left, beside the reedy bank of a river in which white egrets are wading. Second: Signed *Hiroshige* and below *Ichiryūsai* in white on a square solid red seal, to the left of

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the place name instead of the *Kinjudō* seal, the number of the print in the set, to the left near the bottom, the trade-mark of *Iseri;* nothing on the margin. This shows an entirely altered view, probably taken from a much further distance in the rear of the former presentation; in the foreground a *dobashi* or earth-covered trestle bridge, and to its left an almost leafless willow; the title and place name are also shifted from the left of the block to about the centre. A late forgery of the first version bears the ivy leaf and the number 371. [Plates E and F.]

No. 47, *Oi.* First: Signed *Hiroshige,* and below *Ichiryūsai* in a white circle within a sold square red seal, to left of the place name *Kinjudō* in white on an oblong solid red seal; on the left margin *Kiwame.* The snow flakes in the dark sky are white, but those falling on the white snow-covered ground show black, owing to the decomposition of Chinese white pigment splashed on after printing. Second: No splashed pigment, and no *Kiwame* on the margin.

No. 48, *Okute.* First: Signed *Hiroshige,* and below *Ichiryūsai* in red in a gourd shaped white space within a circular solid red seal, to left of the place name *Kinjudō* in white on an oblong solid red seal, on the left margin *Kiwame.* Second: Signature and seals the same on the block, but the rocks on the left show a gap by damage of the block; no *Kiwame* on the margin.

No. 49, *Hosokute.* First: Signed *Hiroshige,* and below *Ichiryūsai* in white on an octagonal solid red seal; at right lower corner *Kiwame* above the *Iseri* trade-mark. Second: Little change except weaker colouring and an absence of *Kiwame* above the trade-mark.

No. 50, *Mitake.* First: Signed *Hiroshige* on the tree trunk, and below *Ichiryūsai* in white on a square solid red seal, near the centre at the bottom the trade-mark of *Iseri;* on the left margin *Kiwame* above the trade-mark of *Iseri.* Second: The trade-mark of *Iseri* left out, and nothing on the margin. In this and later issues the faintly seen misty mountain on the left almost or wholly disappears.

No. 51, *Fushimi.* First: Signed *Hiroshige,* and below *Ichiryūsai* seal, on the left the trade-mark of *Iseri;* on left margin *Kiwame.* Later: No *Ichiryūsai* seal, nor trade-mark, nor *Kiwame* on margin.

No. 52, *Ota.* First: Signed *Hiroshige,* and below *Ichiryūsai* seal, at left bottom corner the trade-mark of *Iseri* with *Kiwame* above. Second: The *Ichiryūsai* seal removed, the *Kiwame* removed. Later: No *Ichiryūsai* seal, and in the place of the *Iseri* trade-mark, the *Yamadaya* trade-mark.

No. 53, *Unuma.* First: Signed *Keisai,* to left of signature two seals, at the top *Take Uchi* in square open seal, and below *Hoyeidō* in white on a square solid red seal; on left margin a black gourd shaped seal with *Kiwame* and *Take,* Fig. 1. Second: No signature, no *Take Uchi* seal, only *Hoyeidō;* nothing on the margin. Later issues show the *Hoyeidō* seal in orange, or its removal altogether.

No. 54, *Kano.* First: Signed *Hiroshige* without artist's seal, at left bottom corner the trade-mark of *Iseri;* on left margin *Kiwame.* Second: Same on the block, no *Kiwame* on margin.

The great majority of the later numbers show little changes in the seals and other marks between one edition and another when the artist is Hiroshige, but when the artist is Yeisen the changes are important. The probability is that all first editions bear the *Kiwame* in one place or another, either on the block or the margin, and that those without it are later issues, but of this the writer has not yet accumulated sufficient evidence to define with certainty.

No. 55, *Gōdo.* First: Signed *Yeisen,* to left of the signature *Hoyeidō* in a circular open red seal; nothing on the margin. The hill ranges beyond the Nagara river show three distinct distances, possibly four. Second: No signature, no seal *Hoyeidō.* The hills are only in two distances, the back range of hills being all in one line. A later issue of very crude character is signed *Yeisen* at some distance to left of the place name, and bears the seal *Kokodō* of the publisher *Sakai,* these appeared in London some twenty years ago at twopence-half-penny each. [Plates G and H.]

No. 56, *Mieji.* First: Signed *Hiroshige* with *Ichiryūsai* in an oval red seal; at the left bottom corner *Kiwame* above the trade-mark of *Iseri.* Later copies leave out first the *Kiwame,* and later still the trade-mark also.

No. 57, *Akasaka.* First: Signed *Hiroshige* with *Ichiryūsai* seal; at the bottom right-hand corner the trade-mark of *Iseri;* on left margin *Kiwame.* Later issues show an absence of the *Ichiryūsai* seal, and no *Kiwame.*

No. 58, *Tarui.* First: Signed *Hiroshige,* and below *Ichiryūsai* in an open octagonal red seal; near the lower edge *Kiwame* above the trade-mark of *Iseri.* Second: the *Kiwame* left out. A late issue also leaves out the rain block.

No. 59, *Seki-ga-hara.* First: Signed *Hiroshige,* with seal *Tōkai,* Fig. 19; low down on the right *Kiwame* above the trade-mark of *Iseri.* Later no change.

No. 60, *Imazu.* First: Signed *Hiroshige* and below *Ichiryūsai;* beside the tree trunk *Kiwame* above the trade-mark of *Iseri.* Later no change.

No. 61, *Kashiwabara.* First: Signed *Hiroshige,* and below *Ichiryūsai;* to the left of the signature *Kiwame* above the trade-mark of *Iseri.* Second: no seal *Ichiryūsai,* no *Kiwame* above the trade-mark.

No. 62, *Samegai.* First: Signed *Hiroshige,* with *Ichiryūsai* in white on a small solid red seal suggested by Fig. 20, but difficult to trace; at the lower right corner the trade-mark of *Iseri;* on left margin *Kiwane.* Second: Without the *Ichiryūsai* seal and nothing on the margin.

No. 63, *Bamba.* First: Signed *Hiroshige,* without the *Ichiryūsai* seal, at the left bottom corner the trade-mark of *Iseri,* and on the swing sign-board of a house; the foreground finely graded. Second: Same seal but very indifferent in colours.

No. 64, *Toriimoto.* First: Signed *Hiroshige,* and below *Ichiryūsai* in a circular open red seal, to left of the place name *Take Uchi* above the trade-mark of *Iseri* in white on a gourd shaped solid red seal, Fig. 21. Second: No seal, Fig. 21, but instead the trade-mark of *Iseri.*

No. 65, *Takamiya.* First: Signed *Hiroshige,* and below *Ichiryūsai* in white on a square solid red seal; at the bottom on the left *Kiwame* above the trade-mark of *Iseri.* Later issues the same.

No. 66, *Echigawa.* First: Signed *Hiroshige,* and below *Ichiryūsai* in white on a square solid red seal, at left bottom corner the trade-mark of *Iseri,* with *Kiwame* above it. Second: No *Ichiryūsai* seal and no *Kiwame.*

No. 67, *Musa.* First: Signed *Hiroshige,* and below *Ichiryūsai* in white on a square solid red seal, with trade-mark of *Iseri.* Second: No *Ichiryūsai* seal, nor trade-mark.

No. 68, *Moriyama.* First: Signed *Hiroshige,* no *Ichiryūsai* seal, at the lower left corner *Kiwame* above the trade-mark of *Iseri,* the same trade-mark on the sign-board of the centre shop. Later issues the same.

No. 69, *Kusatsu.* First: Signed *Hiroshige,* and below *Ichiryūsai* in a square open red seal; on left side *Kiwame* above the trade-mark of *Iseri.* Later issues; without *Ichiryūsai* seal, and no *Kiwame.*

No. 70, *Otsu.* First: Signed *Hiroshige* without artist's seal, at the bottom on the right *Kiwame* above the trade-mark of *Iseri,* and the same trade-mark on sign-boards of shops. Later issues: without the *Kiwame,* otherwise the same.

It is not suggested that the various changes herein tabulated are exhaustive of this Kisokaidō set, they are merely the result of notes taken during some twenty to twenty-five years of continued application to the subject, condensed into something like order. On the First issues the evidence is quite clear, and the collector may trust the information, but on the question of Second or Later issues, while the changes observed have been recorded, others may yet appear which may alter the conclusions suggested. Any such variation noticed by collectors will be received with thanks by the writer.

NOTE.—In the first of these articles I stated that the print of the "Snow Gorge," Lot 763 in the sale catalogue of Mr. A. D. Ficke was "an unmistakable fraudulent copy." I now unreservedly withdraw that assertion, and apologise to Mr. Ficke for having been led astray by a photographic reproduction in his sale catalogue.

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A—Shiojiri, by Yeisen. 1st edition

B—Shiojiri. 2nd edition

C—Magome, by Yeisen. 1st edition

D—Magome. 2nd edition

E—Nakatsugawa, by Hiroshige. 1st edition

F—Nakatsugawa. 2nd edition

G—Godo, by Yeisen. 1st edition

H—Godo. 2nd edition

Colour Prints of the Kisokaidō Series
The Identification of Japanese Colour Prints—V

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THE DRAWINGS OF MARTIN SCHONGAUER

BY MAX LEHRS

A BOOK recently published under this title, the first work of a young art historian of Munich, Jakob Rosenberg, gives me a welcome opportunity of reconsidering in more detail a theme which I have already treated years ago.[1] It advances appreciably our knowledge of the drawings of the great Colmar artist. This is the *début* of a personality hitherto unknown among scholars, but gifted with sureness of eye and a quite unusual sense of quality, and predestined, I venture to predict, to render services to science which will earn our gratitude. In writing his doctor's thesis, which remains unprinted, but forms the basis of the present publication, Rosenberg ventured on a subject of unusual difficulty which it needs, indeed, an experience of many years to master. He has aimed high and scored a brilliant success. His separation of the drawings by the Colmar master's own hand from those which only belong to his school is convincing in almost every case, and there is scarcely a gap in his enumeration of the unassailable originals.

The text, of praiseworthy conciseness, is essentially confined to the elucidation of the thirteen originals and twenty-two drawings by other hands which are reproduced, so that in connection with every drawing, one can quickly and easily read his arguments for or against.

The very first drawing, which Rosenberg presents as the earliest known, the *Monk with a Tankard,* in the collection of Friedrich August II. at Dresden (Pl. 11), had been rejected by me as a copy, wanting in freedom, but I now recognise that the eyes, which I had thought especially curious for Schongauer, with their lower eyelids curving upwards, are a reminiscence of the Master E.S. The drawing is, in fact, genuine.

The same is true of the *Angel of the Annunciation* at Berlin (Pl. 12), designed for an engraving which he did not carry out, which I did not even name in my essay because formerly I thought it drawn with too sharp a point and too alien from Schongauer in type, whereas Bock[2] and Friedländer[3] reproduced it as genuine and above suspicion. I now share their opinion, with Rosenberg.

In recognising the remaining twelve drawings (Pl. 13—27), I am glad to say that we agree. In the case of No. 23, *Christ as Judge of the World,* in the Louvre, Rosenberg gives the important proof that Schongauer copied the corresponding figure in Rogier's altarpiece at Beaune, a fact convincingly demonstrated by the detail of the picture which he places beside it.

But among the drawings which now follow, ascribed by Rosenberg to the weaker hands of pupils or copyists of the master (Pl. 28—50) are several which I had included in my list, amounting to twenty-three, of the drawings by the master's own hand. There is, in the first place, the *Head of an Oriental* at Basle (Pl. 28), which now, I confess, seems to me, when confronted with the much more lively and energetic drawing at Dresden (Pl. 13), too weak and uncertain for the master himself. Then the second *Head of a Jailer* in the same place, which I must confess I was rather horrified, when I met it again reproduced in Plate 29, to think that I could ever have accepted as genuine. I had not seen the original since the 'eighties of the last century, and the drawing had never, meanwhile, been reproduced anywhere. It is a warning that one should never trust notes that are decades old.

The *Head of a Turk* at Brunswick (Pl. 30), which Flechsig[4] had accepted without reserve, I was also at first inclined to admit as genuine, but I now agree with Rosenberg, who finds in it a different character from that of Schongauer's heads, and declares the expression to be mannered. A certain softness in the line had already led me to doubt the authenticity of the drawing, which I did not know when I was drawing up my list. I must also abandon the *Head of an Angel* at Munich (Pl. 31), which I had declared to be "possibly genuine," after seeing Rosenberg's reproduction and reading his convincing arguments. He recognises in it a copy of a preliminary study in reverse for the *Angel of the Annunciation,* B.1, a thing which seems to me unconvincing in view of the difference in the attitude of the head, while the hair, instead of flowing down, floats backwards, and the robe is cut with a wider opening at the neck.

The two little female heads at Copenhagen and Dresden (Pl. 33, 34) I had included among the genuine pieces, with a doubt which could be read between the lines, but I am now quite willing to surrender them. I have more hesitation about giving up the beautiful *Praying Virgin* at Florence (Pl. 36), which for the time being I consider fully worthy of the master on account of its strongly marked Schongauer-type and the uncommonly characteristic drawing of the eyes. Rosenberg thinks it too soft for Schongauer, while the hair has too much tone, is too silky, and has no trace of the master's tendency to empha-

[1] Schongauer—Zeichnungen in Dresden (*Mitteilungen aus den sächsischen Kunstsammlungen,* V (1914) 6ff.
[2] Drawings at Berlin, Pl. 110.
[3] Schongauer, Fig. 5.
[4] Zeichnungen im Landesmuseum zu Braunschweig, No. 2.

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sise the lines as if they were part of an ornamental design. It must be considered that the drawing is mutilated by being cut round very closely, and is evidently in a much-damaged state. In several places the surface is rubbed off, and there has been injury from damp. A certain emptiness in the face and the amount of tone in the treatment of the hair may be due to these circumstances and to the unusually large scale.

I am very glad to learn that Rosenberg agrees with my attribution of the *Saviour Blessing* in London (Pl. 37) to Dürer. The two drawings at Berlin of *St. Dorothy* and *St. Margaret*, rounded at the top (Pl. 38, 39), which I had cited among the genuine works, he is probably right in attributing, like Bock,[5] to an imitator. He thinks of the engraver whom I once named "the Master of the Catherine Wheel." He reproduces for comparison (Pl. 40) the *Magdalen* (B. vi. 183. 89) of this engraver, and his attribution appears worthy of attention. Since, however, originals by Schongauer evidently lie at the back of all three pieces, the agreement would be sufficiently explained by this fact itself. I find the engraved *Magdalen* considerably superior in flow of line to the two rather lame drawings at Berlin. Lastly, the study for *One of the Foolish Virgins* at Leipzig (Plate 41), which I had considered to be by the master's own hand, must be rejected after Rosenberg's convincing statement. Comparison with the drawing at Oxford (Plate 26) shows this sufficiently. As for the *Girl fanning a Fire* in London (Plate 46), for which Forrer in the new French-Alsatian review[6] proposes a very far-fetched allegorical interpretation, I am not willing to let it be degraded, quite without defence, to the rank of a mere school drawing. I am quite willing to recognise with Rosenberg the weaknesses to which he objects in this drawing, the lack of any sense of beauty in *ductus* of the line and the coarse kind of hatching, but there still remains enough that is eminently Schongauerish to leave open the possibility of his authorship. That the date on this drawing (1469), as also on the *Christ as Judge* (Pl. 23), was probably added by Dürer, I have said already in commenting on No. 18 of the list in my own article, and I think it quite conceivable that Dürer possessed the two drawings among works left by Schongauer, and intended by writing on them to indicate the artist's name and the date at which they were produced, as he did somewhat more explicitly on the *Saviour* (Pl. 37), which he himself copied from Schongauer. The date 1469, with the long tail to the 9, which has been added to all three drawings in the same writing, cannot have been pure invention. Perhaps the date was originally placed outside the present limits of the drawings. I have myself hinted a doubt of the genuineness of the *Nativity* at Basle (Pl. 49), although I finally included it in the list of genuine drawings.

If we compare Rosenberg's result with that of my own earlier grouping of the drawings, we shall find that of the thirteen which he recognises as by the master's own hand, the two first (11 and 12) were omitted by me, while he cites among the twenty-two drawings reproduced by him as school works no less than ten which I had considered genuine.[7] I have myself for a long time doubted No. 49, while I would wish to reserve Nos. 36 and 46 for further discussion, as being perhaps after all by the master's hand.

Two drawings hitherto unpublished, to which Friedländer called my attention some years ago, and which appear, judging by photographs, to be certainly genuine drawings by Schongauer, are in Mr. Henry Oppenheimer's collection in London. The owner very kindly had them photographed for me in 1921, and they are here reproduced for the first time by his permission [PLATES A and B]. They are the *Bust of a Turk* (106 by 73 mm.), completely agreeing in *format* and mode of signature with the head in the Liechtenstein collection (Pl. 18), and the head of an old man with a long beard seen from the front (162 by 113 mm.), the treatment of which reminds me of the *Head of an Old Man* at Copenhagen (Pl. 20), which is also cut down close round the subject. There is further, as I was informed by Kristeller, a *St. Christopher* at Rennes, which appeared to him when he visited the collection there to be genuine.

Finally, to run no risk of being smiled at as an ignoramus, let me say that I myself never regarded my former classification of the drawings as the solution of a difficult problem, but in the introduction to my little essay gave it out as merely a piece of preliminary work towards such a solution. Rosenberg has now carried out the task very well, and I acknowledge most willingly that he has not only surpassed my own work, but enabled students to do very well without it. Especially deserving of praise is the author's tactful and modest way of avoiding all needless polemics and yet in every instance stating his own views firmly and clearly. This, unfortunately, needs to be specially emphasised as unusual in recent literature on art-history, in which especially the very newest writers, as Goethe says, show boundless audacity ("die Neusten—sich gränzenlos erdreusten") in grinding their own axes.

[5] Drawings at Berlin, Pl. 110.

[6] *Archives Alsaciennes*, I(1922), 36.

[7] Pl. 28, 29, 31, 33, 34, 38, 39, 41, 46 and 49.

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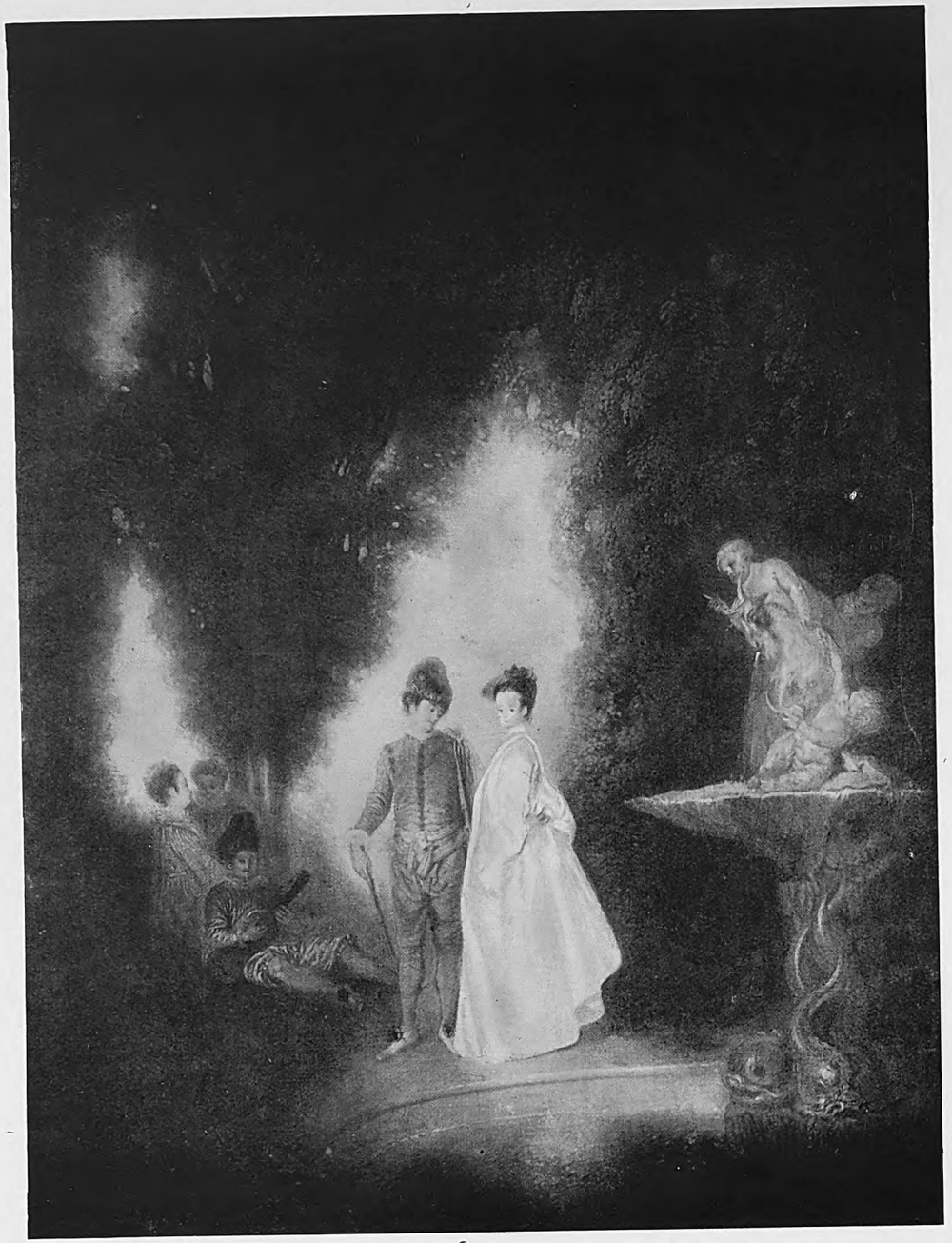
A

B

A—An Old Man, by Schongauer, 16.2 cm. by 11.3 cm. *B—Bust of a Turk,* by Schongauer, 10.6 cm. by 7.3 cm. (Mr. Henry Oppenheimer)

Drawings by Martin Schongauer



A—La Cascade, ascribed to Watteau. Canvas, 44.5 cm. by 33.7 cm. (No. 395)

B

C

B—French 16th century drawing in coloured crayons, 28.5 cm. by 16 cm. *C—Portrait of Henri d'Albret,* by Léonard Limousin. Enamel, 8 cm. by 6 cm. (Wallace Collection, III 255; now in centre case in Gallery I)

Plate I. Wallace Collection Notes: a Miscellany

WALLACE COLLECTION NOTES: A MISCELLANY

BY D. S. MACCOLL

1. *LA CASCADE*, ATTRIBUTED TO WATTEAU

WHEN, at the opening of the Wallace Collection in 1900, I first set eyes on *La Cascade* ("The Fountain," No. 395) [PLATE I, A], it seemed to me, from considerations of quality alone, that it could hardly be an original picture by Watteau; Sir Walter Armstrong, I remember, shared my doubts. One had only to compare it with the indubitable series of pictures alongside to appreciate the difference. Long acquaintance has not diminished my conviction. Not only is its tone comparatively hot and dull, but the drawing lacks Watteau's vivacity, and there are features in the painting, for example the handling of the foliage, which are not like his work.

On the other hand, Watteau is known to have painted this composition: it was engraved by G. Scotin on a plate published by 1729, and included in De Julienne's *Recueil*. The Marquis of Hertford was carefully advised in his choice of examples,[1] and the authorities generally have upheld the authenticity of the picture, Sir Claude Phillips, M. Josz, M. Pilon, and others.[2]

I put a note of warning in the catalogue when I revised it in 1913, but it is desirable to have more definite evidence than a personal judgment, and closer study has furnished two arguments of a material kind which support, if they do not clinch, an adverse decision.

The first of the arguments is from measurements. The sight measurements of our picture are 17½ by 13¼ inches, out of the frame 17¾ by 14 inches. On Scotin's plate it is stated that the engraving is of the same dimensions as the picture, which presumably would be taken out of its frame. The dimensions of the engraving are 16¼ by 12 7-10 inches (English measure). There is, therefore, in these respects, discrepancy. The discrepancies of internal measurements from point to point of the composition are more marked, and in this respect the engravers were very exact. There are also some differences of detail in dress, which sometimes occur in authentic examples, and marked divergences in the silhouette of the foliage.

The second argument depends on the acceptance, from De Goncourt[3] onwards, of the companion pictures *La Cascade* and *La Danse Paysane* in the Poullain sale of 1780 as the engraved originals.[4] The measurements (this time doubtless sight-measurements) are given as 16 by 12 *pouces*, and the pictures are described as painted on wood. By a misdescription, which could hardly be detected in front, our picture was catalogued as a panel painting: but it is actually on canvas. Whether, then, it is original or not, it cannot claim to be the Poullain picture. The history of the two Poullain pictures after the sale is obscure. The pendants in the Plessis-Bellière sale of 1897 (attributed to Watteau) were on canvas, had been originally circular, and afterwards remounted as rectangles. They passed to M. H. Michel Levy, and at his sale in 1919 were identified with the Poullain pictures: but that evidently will not do.

Early in 1912 M. Alvin Beaumont, who had made a minute study of the relations of Watteau's pictures to the engravings, came to see me and examined *La Cascade* closely. He agreed that it was not the engraved picture, but held out for its authenticity as a Watteau. Later he brought me a painting of *La Danse Paysane* on wood, of the right size, and on a reproduction of this I noted that it might be authentic. *La Cascade* was still to seek.

I thought it had been run to earth when the Comtesse de Sonis told me in 1921 that in the possession of her mother, Madame Trouard Riolle, were two pictures corresponding with De Goncourt's description. They were in the same sense as the engravings, but that sometimes happens: they came from Russia, and had been, since the beginning of the nineteenth century, in the possession of connections of her family, the Woronzow-Dachkoffs. I suggested that M. Louis Gillet, who was writing a book on Watteau, should see them, and I believe he passed them as originals: but when I saw them, in the following summer, I was unable to accept them. Moreover, they are on canvas. The Poullain picture, therefore, is still to seek.

I have taken the facts about the Plessis-Bellière and Michel Levy sales from the remarkable publication of the Société pour l'étude de la gravure française, *Jean de Julienne et les graveurs de Watteau au XVIIIe siécle*, by MM. Emile Dacier and Albert Vuaflart. This sumptuous work, sold to subscribers at an absurdly low price, is the most substantial aid to the study of Watteau that has appeared since the work of the De Goncourt. Three volumes have appeared, the first a painstaking history of the

[1] Not always well, however. *L'Accord Parfait*, which came to the National Gallery through Sir John Murray Scott from the Rue Laffitte, is not an original, and there were other mis-described "Watteaus" in the collection.

[2] The editor of *Watteau*, in the *Classiques de L'Art*, condemns the picture.

[3] *Catalogue Raisonné*, No. 115.

[4] On the engravings they are both said to be "du cabinet de Mr de Monmerqué." The Monmerqué were a family of fermiers-généraux and financiers. Mariette speaks of the pictures as pendants.

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Recueil; the second a reproduction, half size, of all the plates and of other eighteenth century engravings; the third a corpus of all material to hand on the history of the paintings and their various engravings. The authors do not pretend to vouch for attributions of pictures: their primary business is with engravings. A fourth volume will give the early lives of Watteau, with a critical commentary. Here is a splendid monument for the bi-centenary of the painter.

Where Lord Hertford obtained our picture is still unknown: the authors, who have scrutinized all available sale lists, have no light on the subject. They state, by the way, that our catalogue "donne le tableau comme étant passé à la vente du Chevalier de Grammont en 1775." That is not exact: I mentioned the picture, which is vaguely described, but said it was unlikely to be ours: the dimensions, 13 by 16 inches, would have to be inverted. They also refer to Bradshaw's tapestries at Ham House, which I reproduced in the BURLINGTON MAGAZINE of October, 1917, in which *La Cascade* figures with a *pot pourri* of Watteau motives. I am afraid that my suggestion, which they quote, of Parisot's Fulham factory as the place of origin of those tapestries is not justified: his work seems to have been carpets and chair covers. But I may mention here that by one of those coincidences which are constantly happening, I was able to complete the identification of motives. I conjectured that the lovely design of a gallant perched upon a ladder against a tree throwing down apples was Lancret's. A few days after publication I found it at Christie's in a picture attributed to Lancret, but not by his hand; and shortly afterwards in a Lancret reproduced, with other pictures, from the late Mr. Alfred de Rothschild's collection, which I do not remember having seen.

2. FOUR PORTRAIT-DRAWINGS BY JOHN DOWNMAN

Visitors to Christie's at a recent sale had an opportunity of seeing two of the full-blooded "historical" oils which were one part of John Downman's production. The part that has made and will keep him famous is the immense gallery of faintly-tinted drawings which, with his other portraits, are a history, on its prettier side, of English society from 1770 to 1824. Many of them might have lost their identity but for Downman's lucky habit of preserving his studies with names and memoranda. Specimens and lists from some of those albums have been published by Dr. Williamson,[5] and it would be an aid to history if the National Portrait Gallery could be furnished with a complete photographic record and transcription of notes. Downman's practice has made it possible to establish the identity of one out of four portrait drawings in the Wallace Collection, and to conjecture that of the remaining three [PLATE II, D–G]. Three of the drawings are initialled "J.D." and dated 1781; the fourth is signed "J. Downman," and dated 1783. They seemed, therefore, not to be a casual collection, and Mr. Bowyer Nichols had suggested that they represented members of the Hertford family; they had accordingly been hung in the room dedicated to the Founders of the Collection. But the definite clue turned up when two of Downman's albums from Sir Edward Coates's estate appeared at Sotheby's on February 15, 1922. In No. 17 of the first volume I found the original study from which No. 754 was drawn, with slight variation of hair, dress and background. Downman had inscribed it

> Lady Beauchamp duplicate study 1781 for a half-length of which I drew three. She was 2d Wife of Francis Viscount Beauchamp. She was the Honble Isabella-Ann Ingram (Shepherd) Daughter and Coheir of Charles Viscount Irvine see another Vol. 2d P. 13.

It is not clear whether Downman means that he made three studies or three finished drawings; probably the former, for three studies exist in his albums, two without the muslin on the hair, one (the Coates version) without the pattern upon it. The second of the sketches, as the catalogue pointed out, is reproduced in Lord Ronald Sutherland Gower's *Bric-a-brac*, and a third, which is exactly Lord Ronald's in reverse, is on p. 21 of Dr. Williamson's book. It is there described as "Miss Way," with Downman's initialled note, "Very pretty, but empty-headed." Whether this was a slip of memory on Downman's part, or a clerical error in transcribing the notes, it is impossible at present to say; the source is not given, and Dr. Williamson is uncertain whether the sketch was in the Maitland or Hodgkins collection (now dispersed). There are two groups of Way drawings by Downman on record, the first in 1779, including children only; the second in 1817, with several daughters of Mr. Lewis Way. But the dress of the drawing makes an 1817 Miss Way impossible.

Our drawing, then, is of the lady who was born in 1760, married Lord Beauchamp in 1776, and on his accession to his father's title in 1794 became second Marchioness of Hertford, famous as hostess at Hertford House, and a favourite of the Prince Regent, whose visits in a yellow chariot occupied the rhymers of the period. She had one child, afterwards third Marquess, who is credited with being the model for Thackeray's Marquis of Steyne and Disraeli's Lord Monmouth. He was born on March 11, 1777, and was five years old in 1781; it is therefore tempting to find in No. 752 his portrait as a child. The dress suggests rather a little girl, but it was not uncommon to dress boys and girls of that age alike. A confirmation is the red hair, which gave the third Marquess his nickname of Red

[5] *John Downman, A.R.A.: His Life and Works.* Otto Limited, 1907.

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D—Child's Portrait, here identified as third Marquess of Hertford; by John Downman. 21 by 16.5 cm. (No. 752)

E—Portrait of a Young Lady, here identified as second Marchioness of Hertford; by John Downman. 21 by 16.5 cm. (No. 754)

F—Portrait of a Young Lady (? Elizabeth Ingram-Shepherd); by John Downman. 21 by 16.5 cm. (No. 753)

G—Portrait of a Young Lady (? Frances Ingram-Shepherd); by John Downman. 21 by 16.5 cm. (No. 751)

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Herrings when he was Earl of Yarmouth.

I had written so far when, on consulting Lord Ronald Sutherland Gower's book, I found a further and pretty conclusive argument for the identity of the child. On the version of Lady Beauchamp's portrait reproduced Downman had written :

> Second wife of Francis, Viscount Beauchamp. She was the Honble. Isabella Anne Ingram (Shepherd), daughter and coheir of Charles, Viscount Irvine, of Scotland. I drew three of this *and her little boy.*

The words I have italicised leave practically no doubt that this is the third Marquess at the age when his nurse used to take him to see the giants strike the hour at St. Dunstan's Church "if he was a good boy." He bought and set them up at St. Dunstan's, his villa in Regent's Park.

So much for the child : who are the two young ladies? They cannot be daughters : the boy was the first born, and only child. Were they daughters by the first wife of the Marquess, Alicia, second daughter and co-heir of Herbert, Viscount Windsor of Ireland? No : she had one daughter, who died in infancy. Were they, then, sisters of Lady Beauchamp? The facial angle and type of nose common to all three favour the supposition. The ordinary peerages are silent about sisters, but Mr. A. G. B. Russell, of the College of Arms, was good enough to refer to the records there, and to supply me with precisely what was wanted, two younger sisters, namely Frances, who married in 1781 Lord William Gordon, and lived till 1841 ; and Elizabeth, who married, in 1782, Hugo Meynell of Hoarcross Hall, and died in 1817.[6] Lady Beauchamp, in 1781, was twenty-one; if these are her sisters, the elder, No. 751, must have been near to her in age; the younger, No. 753, drawn in 1783 after her marriage, must have been some years behind. Probably among Downman's sketchbooks there are somewhere his sketches for those portraits, with identifying notes to prove or disprove the conjecture that they represent the child's aunts. It is possible that the three 1781 drawings are those exhibited at the Academy in 1782, as 388 *Portrait of a Lady,* 430 *Portrait of a Child,* 431 *Portrait of a Young Lady.* Reynolds painted Lady Beauchamp in 1781, the year of Downman's drawing, and in 1789, when the trouble with his eyes stopped his painting. Hoppner exhibited her portrait in 1784.

3. A PORTRAIT-DRAWING OF HENRI D'ALBRET

In an anonymous sale of drawings at the Hotel Drouot in Paris on January 21 of this year No. 18 was illustrated and described as follows :—

> Clouet (école de). *Portrait d'un personnage de qualité,* Aux crayons de couleurs. H., 285 m. L. 160 m.

The illustration is reproduced here [PLATE I, B] and with it an enamel in the Wallace Collection. (Catalogue III F, 255—now in the centre case of Gallery I). The short description in our catalogue may be amplified as follows :—

> LIMOGES ENAMEL, painted in colours, heightened with gold, 8 by 6 c. Inscribed below HENRY D'ALBRET followed by the initials of Léonard Limosin. On the back it is again signed by the two L's surmounted by a fleur-de-lys.
>
> Henri d'Albret, King of Navarre, was created Duc d'Albret and peer of France in 1550. He married Margaret, sister of Francis I; and their daughter Jeanne, married to Antoine de Bourbon, was mother of Henri IV. A larger version of this portrait was in the Pourtalès Collection and was dated 1556. (De Laborde, *Notice des Emaux . . du Musée du Louvre,* 1852, I, p. 175).
>
> Léonard I of Limoges (c. 1505-1577) on a painting which has survived describes himself as *esmailleur, peintre, valet de chambre du roi.* He is the most distinguished of a family of Limoges enamellers, and was probably employed upon the decorations of Fontainebleau. The large plaques of the Apostles (painted for the Château d'Anet) in the church of St. Pierre at Chartres are among the most remarkable feats of the enameller.
>
> Our enamel was in the Rattier Collection and sale (1859, lot 128). It was bought by Mannheim for Sir Richard Wallace at the Allègre sale, May 13-18, 1872, lot 335, for 10,000 f.

Drawing and enamel are obviously of the same person. The difficulties of a less flexible medium have stiffened the pose of the head and delicacy of the traits, but the features are identical. On the dress a decorative pattern has been added, but otherwise it corresponds, along with the chain and pendant, the hat, decorations under its brim, and feather. The background is blue, semé with stars.

If the drawing is genuine of the period, its interest is considerable, since it may conceivably be by Léonard of Limoges himself, who had the title of King's painter. The title appears on the only painting in oil by Léonard that was known to De Laborde, the *Incredulity of St. Thomas* in the Mairie at Limoges. He painted many portraits in enamel, including Francis I, Henri II and Diane de Poitiers, Charles IX, other members of the royal circle and private persons : a list is given by De Laborde. The probability is that in the case of those portraits, as of his subject-enamels, he worked after an original by another artist. M. L. Dimier speaks of albums repeating the original drawings at second or third hand, and marked by the thumbs of the enamellers. There exists, however, in the Museum at Limoges, a portrait-drawing by Léonard, mentioned by M. Lavedan,[7] and he was also an original engraver. There were two portraits, by the way, inscribed as of Henri d'Albret in the Castle Howard collection of French sixteenth-century drawings, now at Chantilly.

[6] Mr. J. D. Milner has since referred me to Burke's *Dormant and Extinct Peerages,* 1883, which adds two younger sisters, viz., Harriet, who married in 1789 Col. Henry Hervey Aston, and Louisa Susan, who married in 1787 Sir John Ramsden, Bt., of Byrom, co. York.

[7] *Les grands artistes: Léonard Limousin,* p. 103. I am indebted for the reference to Mr. Bernard Rackham, who is endeavouring to obtain a photograph.

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THE MASTER OF THE HALF-LENGTHS[1]

BY SIR MARTIN CONWAY

A GROUP of pictures by Isenbrant and his followers, all half-lengths of women, will serve as link to a much larger group by other artists, which may conveniently be dealt with together. A good example is a half-length *Virgin Reading* by Isenbrant, which is in the Doria Gallery at Rome. There is another in the Gans collection, and a *Magdalen* of similar type at Dresden (No. 839). In what follows the reader will understand that all the pictures of the group under discussion are half-lengths, unless it is otherwise stated or implied. The Louvre possesses a *Girl Reading,* fancifully called the *Mistress of Charles V.* Pictures of like kind in Isenbrant's style are, or were, in the collection of Mr. E. G. Pretyman, Lord Northampton, and Don Pablo Bosch. The derivation of all these pictures from the School of David is obvious, the nearest point of contact being the Soup *Madonna.* It is only in the half-length form and the secular occupation that the novelty consisted.

A picture which, when it was in the Ashburnham collection, was speculatively called a *Portrait of Catherine Parr,* is now in the National Gallery. The best critics attribute it not (as the catalogue) to Van Orley, but to Ambrose Benson. It is an obvious imitation of the Doria Reader. From Benson's studio likewise proceeded the half-length versions of his oft-repeated *Sibyl* such as that which in the Doistau collection (No. 55) bore the unsuitable name *Margaret of Austria.*

The fact that these and a number of other pictures of the kind were thus fancifully baptised sufficiently indicates their portrait-like aspect. Some may have been portraits in character, but most are merely intended to be decorative pictures of pretty girls. As such they became popular. More than usually portrait-like are a couple painted by some anonymous follower of Mabuse—*A Girl Weighing Gold,* which is at Berlin (No. 656A), and a *Girl Playing the Spinet* in the Cardon collection. They are of too little personal charm to be anything but portraits. The pictures, however, possess an attraction which the subjects lack. The Cardon example (formerly in Coll. Molinari) was named *Eleonore of Portugal,* but without the least authority.

The foregoing are only a few early examples of a type which became common. Scores of such pictures are now known. At first they were indiscriminately attributed to a single master. Wickhoff thought that he was Jean Clouet, and wrote out a list of fifty-nine half-lengths under his name.[2] Max Rooses puts forward claims for Jan Massys, who should have painted them in France under Clouet influence.[3] Neither suggestion has received general assent for the authorship of any group of them. We now ascribe the largest group to an artist designated as the Master of the Half-Lengths, and under Friedländer's direction we attribute another set to the Master with the Parrot. It remains briefly to consider the two groups thus circumscribed.

The atmosphere in which they arose is obvious enough. They are secularized Madonnas or Saints. It is easy to watch the transformation. Sometimes they retain the attributes of a Madonna, a Magdalen, or some other saint. Oftenest they are frankly secular. If all of them were portraits, there would be no remark to make, but most only pretend to be portraits, just as some pretend to be saints. It was with these pictures as with the early landscapes. The old tradition by which all pictures had to represent sacred subjects unless they were portraits died very slowly. For a century after the interest of pictures containing landscapes had in fact been transferred from the figure subject to its landscape setting, patrons went on demanding, and artists supplying, pictures with a St. Jerome, or a Rest by the Way, or some other religious figure or group in the foreground on quite a small scale, while all the rest of the panel or canvas was covered with the landscape, the real subject of the picture. Landscapes pure and simple, such as that in the National Gallery wrongly attributed to Patinir, are very rare. Buyers may have been afraid to seem unorthodox if they hung unsanctified landscapes in their houses.

The half-length ladies playing on lutes, or reading, or writing, as the case may be, represented a stage of emancipation from the bondage of mediæval ecclesiasticism. Even mythological subjects were less unorthodox than fanciful pictures of pretty ladies in the clothes of their day. *The Death of Lucretia* seemed less secular, less modern, than a mere lady playing a lute. A picture like that in the Harrach collection, where three young ladies are making music together, was in its day the last word of reaction against traditional art. Yet the actual divergence in artistic forms and qualities between them and a late *Madonna* by Gerard David is not great. The

[1] By an unexplained oversight the following paragraphs were omitted from my book, *The Van Eycks and their Followers.* I have only just discovered the omission. The copy was mislaid among the pages of a book. It deals with pictures of the type mainly associated with the Master of the Half-Lengths. Its place in my book is after the second line on page 306.

[2] Vienna Jahrb. KHSS. xxii, pp. 221 ff.

[3] Onze Kunst, April, 1903.

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artist who painted the one could have produced the other without changing his style; but a man educated to paint Virgins in the style of Roger or Bouts could not. Religious art had been unconsciously secularizing itself for two or three generations before the fact became apparent. When in this series of pictures the change was openly confessed, it broke upon the world with a wonderful freshness. The song that one of the girls is singing to the accompaniment of the music of the other two in the Harrach picture is a song by Clément Marot (born 1495), the brilliant but unorthodox poet who served meat at dinner on a Friday to Diane de Poitiers and got himself laid by the heels for a time in punishment.

Par la morbleu ! voilà Clement.
Prenez-le, il a managé le lard.

Luckily for him he had the protection of Francis I. It was characteristic of the day that he should write versions of some Psalms to be sung to what would correspond nowadays with music-hall tunes!—an excellent parallel to the big landscapes with little sacred subjects almost lost in them.

The Master of the Half-lengths did not escape orders for Madonnas and Holy Families, and he painted them quite acceptibly, rather after the manner of Bernard van Orley. Two were shown at the famous Bruges Exhibition of 1902 (Nos. 264, 266). The landscape behind one of them was more like Quentin's than Patinir's. The other had a vista down an avenue of trees to a five-barred gate at the end. The baby in the latter was of Michaelangelesque descent.[4]

It would be waste labour here to catalogue the pictures attributable to our master. They are numerous and all of one sort. *A girl playing a lute, A girl writing, A girl reading, A girl with a vase*—the spirit in all is the same, and it is essentially a French spirit. Whether they were painted at Antwerp or Brussels, at Paris or Fontainebleau, is of little moment. It is the atmosphere of the French Court, the atmosphere of Margaret of Valois that these ladies breathe. Whether they thought themselves orthodox or progressive matters nothing. The atmosphere was in fact one of relative emancipation, and the pictures express it. In one and all there is a sense of the joy of life. They belonged to a world of rondeaux and triolets, of music and dance, of pretty clothes and pretty women, as far removed in all essentials from the mediæval as could be.

[4] Other pictures in his style were a triptych in the Doetsch Sale (No. 270), a *Flight into Egypt*, sold at Muller's (May 14, 1912, No. 160), and several more. If *The Descent from the Cross* in Sir W. van Horne's collection is by him it shows how little capable he was of expressing tragic emotion.

AN UNPUBLISHED DAUMIER

BY ARSÈNE ALEXANDRE

AT the time when they were working much more for themselves, and for posterity, than for their contemporaries, there grew up between the misunderstood Delacroix and the despised Daumier a close intellectual understanding. The first evidence of this is the concluding passages of a letter written by the author of *Liberté sur les Barricades* to the artist, who, in an astonishing lithograph, was to portray *Les Chatiments*—"I shall be very happy to contribute something which might give you pleasure, as there is no one whom I esteem and admire more than you.—Eugene Delacroix."

The second piece of evidence is the epic picture [PLATE] newly discovered, and recently exhibited in the Louvre.[1] The themes brought before our eyes by Daumier during the popular risings in 1848 Delacroix had already used during the revolution of 1830; the same emotion seems to have inspired them at these two distinct epochs. This was by no means the only connection between these two men. We know that Delacroix shows on more than one occasion this appreciation of which his pride and frankness were so little prodigal. One of the indications is the care with which he copied the drawings of his too little appreciated and too modest brother artist. There was an exchange not only of ideas, but also of teaching, for there moved around the two artists a circle of their own stature. Delacroix and Daumier, at a time when people scoffed at the one and pretended to regard the other only as a humorist, had Beaudelaire as an eloquent and subtle defender. The great poet, with fine penetration, had recognised the majesty of Daumier's imagination and the power of his observation. The enthusiasm of Beaudelaire and the judgment of Theophile Silvestre with regard to Delacroix, and the admiring friendship of Corot, Millet and Delacroix for Daumier, are the public acts which outweigh contemporary indifference and blindness.

The discovery of a work such as the one now before us is no longer evidence in support of the defence, but rather the conclusion of a chapter of art history. The picture is the most important and the most impressive of those which we know or are likely to know of Daumier's. There is no work of his of like importance among those which have escaped the knowledge of historians and the zeal of collectors. There are *Le Scapin*,

[1] *L'Emeute* may now be seen at the Leicester Galleries.

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formerly in the Rouart collection, now in the Louvre; *Le Wagon de 3e classe*; the three stories of *The Miller; L'Ane* (wrongly called *Les Ribaudes*); *L'ebauche du Badigeonneur*; *Le Fardeau* (sometimes called *Le Linge*); and lastly *Le bon Samaritain*. These are almost all the figure compositions larger than an easel picture, which can be compared with the amazing *L'Emeute*. It seems to us to equal any of these in pictorial value, and even to surpass them in dramatic intensity and human interest.

As Delacroix expressed what we may call the lyrical side of revolution, so Daumier has in this case, as it were, sculptured the features of a mob. He has done so by that power of imagination which only really great painters have. Six figures, some gable ends of houses, the crowns of a few hats, was all that he needed to give the impression and to communicate the emotion of a whole crowd advancing passive but menacing through a terrified town. The picture makes one regret that "Les Miserables" was not illustrated by Daumier; one never thinks of these ideas till too late.

The types of the figures in the throngs are curiously free from exaggeration, and yet are somehow unforgettable. At the head a fanatic advances, whose unreal beauty and false eloquence have drawn the sombre crowd in his wake. He himself seems to shine with a lurid light. His eyes are inspired, but his mouth is brutish and faltering. Behind him and close to his raised arm comes the trouble-seeker, the sinister type of rioter, laid in with a few powerful strokes, while on the other side are the sad and mournful features of a woman of the people, worn out before her time, and close to these those of a young girl haggard with hunger. Like human mortar binding together this moving wall come the merely curious and indifferent, neither suffering nor feeling, impressive by their very insignificance. Then the street arab insinuating himself everywhere, who as likely as not will be the one to be knocked on the head. The setting is no less impressive than the drama itself. Daumier knew and had a profound feeling for these old streets of the Quartier St. Antoine, around whose sullen walls mobs have so often surged, and which seem still to retain on their grey façades the smoke of gunpowder. He knew them well, and portrayed them with the same simplicity and power with which he invested the quietest streets on the quays of l'Ile St. Louis.

When and how Daumier produced this moving work cannot be precisely determined. It seems to us to be more in the nature of an impression of the revolution of 1848 than some vivid transcription done immediately on returning to the studio. But the painting is in his latest and most synthetic manner. In it he was probably repeating, after an interval and as though to himself, a well-remembered scene. He had no illusion that such a work at that time in his career would find a purchaser, but what is great in Daumier, and what explains both his want of success during his life and the acknowledgement which has been his for the last thirty years, is that he took as his motto "il faut etre de son temps." But this was always qualified by Daumier's universality of vision. *L'Emeute*, inspired as it is by a recollection, is far more than merely incidental; it breathes the life of all ages, and in whatever museum it is eventually placed, it will always produce the impression of actual or possible history.

Daumier is inimitable, and yet seems to offer every opportunity to the imitator. It would have been impossible for anyone else, without immediate disaster, to have maintained this gloomy and rough unity, this solemnity and harmony in black and red that seem made exclusively for one another. Certainly no one else could by thus modelling a face with a few broadly laid in touches invest it with such vigour; no one else could have so thoroughly contradicted the theories of painting and yet produced so perfect a whole. What an impression Daumier, recognised as one of the greatest painters of history in his own time, could have made on our modern school. Masters like Daumier and Delacroix are at once a liberating and a moderating influence on modern art; having courageously liberated painting from the despotism of their own time, they are the more effectual in counteracting the license of ours. Such a picture as *l'Emeute* is so much the more precious for that, and its public appearance is singularly opportune.

NOTES ON VARIOUS WORKS OF ART

MR. WALTER SICKERT has not for a very long time favoured us with an exhibition of his work. This is the more to be regretted as the few isolated pictures that have recently appeared show us unmistakably that he has never painted better than now. Few works by any living artist have left so deep an impression in the mind as the painting of a girl acrobat, shown some months ago at the Mansard Gallery, and other pictures painted by Mr. Sickert since then show him to be no less dexterous and charming. One of the latest of these is the remarkable portrait composition in Sir Michael Sadler's collection at Oxford, reproduced here [PLATE].

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L'Emeute, by Honoré Daumier. Canvas, 78.7 cm. by 104.1 cm.
An Unpublished Daumier

A Bloomsbury Interior, by Walter Sickert. Canvas. (Sir Michael Sadler)
Notes on Various Works of Art: Mr. Walter Sickert

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A DRAWING AFTER AN IMPORTANT LOST WORK BY PORDENONE.—In the Print Room of the Victoria and Albert Museum is a drawing [PLATE] which, though not an original, has an unusual interest for students of Venetian painting. For the drawing not only reproduces a work of importance by Pordenone, but is, I believe, the only copy of one of those fresco decorations of a Venetian Renaissance palace, long since destroyed by the damp air of the Lagoon, which the old writers describe in such emphatic terms, though, indeed, they succeed in arousing in us only the vaguest impressions. The drawing reproduces the design of the decoration of the façade of the Palazzo d'Anna,[1] so much admired by Pordenone's contemporaries, and gives in addition a fairly good idea of the exterior of those Venetian houses which we hear were decorated by Giorgione, Pordenone, Tintoretto and Veronese.

Something that we already know from well-preserved Venetian interior decorations of the sixteenth century is also evident in Pordenone's façade design, the characteristic Venetian *horror vacui*, i.e., the impulse to cover every scrap of the surface. This impulse is certainly not characteristic of the architect, since to fill a wall space over-richly is to obliterate its architectural significance. The actual wall space between the door and the windows is split up into forms which have nothing in common with, or even negate, the constructive functions of the edifice. It is charactertistic, for instance. that the centre of the façade is, by an illusion due to the use of perspective, made to recede from the eye; thus, also, certain pictures make deep cavities in the few broad surfaces left over by the architect at the sides of the windows, and out of these cavities spring figures, whose energetic plasticity is easy to recognise in our copy.

We must admit that such principles of decoration do not correspond with present-day ideals. But the subject of æsthetics has no settled principles. And Venice in particular we must accept as it is with all its oddities. This town is essentially irrational with its buildings hanging over and rising out of the water; in such a place anything in the way of decoration is permissible.

A word as to the subjects on which Pordenone based his decoration. They seem to be very freely chosen and arbitrarily assembled. At any rate we cannot grasp whatever relationship may exist between the subjects of the separate pictures. On the right *Marcus Curtius*, so much admired by Pordenone's contemporaries, leaps over the precipice.[2] Opposite a group of horsemen are shown fighting, between whom at least one woman's figure can be distinguished. We may hazard a guess that the scene is also taken from Roman history, and illustrates the *Rape of the Sabines*. In the space above *Mercury* (much praised by Vasari[3] for its plastic qualities) flies over *Herse and Aglauros*. In the corresponding space on the right is a scene probably taken also from Greek mythology which I cannot identify. The broad space over the door is decorated with a *Rape of Persephone*[4] and the strips above the windows of the first floor contains a frieze of *Putti at play*, very similar to those in more than one of Pordenone's drawings.[5] DETLEV, BARON VON HADELN.

AN UNNOTICED COTMAN.—It seems strange that one of Cotman's best oil paintings, the well-known *Yarmouth Beach* in the Colman collection, should have been inscribed with the name of J. Stannard and sold as by that artist. For now-a-days, whatever the position was in mid-Victorian times, Stannard is less marketable than Cotman. Another curious instance of a Cotman falsely inscribed, and this time with Turner's initials, has just come to my notice in the *River Scene* [PLATE] bequeathed to the Birkenhead Art Gallery by Mr. John Elliott. This panel is obtrusively inscribed " J. M. W. T. 1828." It is, however, a typical Cotman, a version of a favourite theme, usually styled *Postwick Grove*, and handled by him again and again in oil, water-colour and pencil. The closest parallel to this composition definitely known by this title is a watercolour lent by Mr. S. Arthur Peto to the Tate 1922 Exhibition (No. 3). It is difficult to see why Turner was ever associated with so obvious a Cotman. Moreover, if the forged signature was meant to convince, the date selected was singularly ill-chosen. It would be hard to relate the handling, composition, and artistic bent here evident to Turner at any date. But in 1828, the year of the Cowes yachting pieces, with their swift brush-work and airy key; of *Orvieto, Dido building the Carthaginian Fleet*, and *Ulysses deriding Polyphemus*, all expressed in glowing colour, and by a technique as audacious as his mood, Turner was as far removed as possible from this Cotman picture.

In this spacious, though not remark-

[1] Pen, on yellowish paper, 41.2 cm. by 55.3 cm. On the lower right hand corner in sixteenth-century writing: "Disegno della facciata de Martino d'Anna in Venetia sopra il canal grando fatto dal Pordenone." In the lower left-hand corner, a reference of later date to Vasari, who praised Pordenone's frescoes very highly.

[2] Cf. the chiaroscuro woodcut by a follower of Ugo da Carpi, published by Mr. Campbell Dodgson: *Marcus Curtius, a woodcut after Pordenone.* BURLINGTON MAGAZINE, Vol. xxxvii, p. 61.

[3] Cf. Vasari, ed. Milanesi, Vol. V, p. 115.

[4] Cf. Carlo Ridolfi, *Le Maraviglie dell'arte*, ed. Berlin, 1914. I, p. 120.

[5] E.g. In a chalk drawing in the Uffizi, No. 729, and in a brush drawing in Berlin Kupferstichkabinett.

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able, river scene, Cotman's hand is unmistakeable, notably in the massing and treatment of the foliage. This may be seen by comparing the illustration of the *River Scene* with that of *The Mishap*, in the Norwich Museum. In both instances sunny leafage is rendered by the clotted, speckly touches so often used by Cotman in conjunction with his more characteristic broad and solid surfaces. In the tree shadows in the Birkenhead painting Cotman's usual dark ground is visible, here laced with umber, now almost black. Even more typically Cotman's are the silhouetted, slipper-like boats, the red "blobbed" hat of the nearest figure, the milky blue of the drapery on the landing stage, and the greenish grey and amber of the wooded bank in the distance. In this passage the paint lies in a thin, ridged paste, set with touches of pale colour, the oil counterpart of the washed-out drops of light prevalent in Cotman's water-colours at this period. Curiously, the date, 1828, in the false inscription may be right for Cotman. I assigned the picture to about 1829-30 before noticing signs of characters to the right of the posts. Perhaps, if a test were made of the false signature, definite information might be revealed beneath.

H. ISHERWOOD KAY

REVIEWS

Early Chinese Jades. By UNA POPE-HENNESSY, xx + 149 pp. + 19 pl. (8 in colour). (Benn, Ltd.) £3 13s. 6d.

It would be putting it mildly to say that the illustrations form the most valuable part of this book. These are most beautiful reproductions of various jade objects from a number of private collections, of which those of Messrs. Eumorfopoulos, Pope-Hennessy, and Raphael are the chief. One would have liked to see included some of the best specimens from the British Museum, especially the great jade tortoise, which is notable not only for its size, but also as a consummate work of art. But objects accessible to the public were doubtless omitted of set purpose. The eleven illustrations in colour have been superbly executed. If I had to indicate a preference, it would be for the exquisitely simple, half-wistful figure which occupies the place of honour, the mare in black jade on Plate 6 (both of these from Mr. Raphael's collection), and the incense-burner in the shape of a three-legged toad on Plate 4. There is no reason, however, to suppose that the said toad is even so early as the Chou dynasty, to say nothing of the Shang or Hsia. Similarly, the smaller toad shown on Plate 61 is assigned to the Han period without a particle of proof or probability. The descriptions are sometimes as questionable as the dates. Thus, the handle of the seal in Fig. 1 of Plate 36 is surely not a dragon but a conventionalized tiger. Its tail is curved along the back just like that of the tiger on Plate 49. Neither is Fig. 1 of Plate 54 a dragon; at a pinch it might be described as a *lung-ma* or dragon-horse. Another strange confusion is that between winged lions and kylins (page 111). The two animals are quite distinct. The very elegant axe-head from the Eumorfopoulos collection depicted on Plate 5 and assigned to the Han dynasty is described as having a handle in the shape of a hydra with its head turned back to bite the sacred fungus. By "hydra" is meant, apparently, a *ch'ih* dragon; here, however, we see a four-footed beast resembling a stoat or weasel. The "sacred fungus," or *ling-chih*, seems to be a growth of the author's imagination; for one thing, it never appears in art as early as the Han dynasty, nor, indeed, so far as our evidence goes, until the Sung, nearly 800 years later.

Turning now to the body of the work: although readers will find much in it to interest them, it is only right that they should be warned against the mistakes and inaccuracies that occur far too frequently in its pages. This proviso is all the more necessary, because, with the exception of Laufer's monograph, which is now practically unobtainable, this is the only work in English dealing specifically with jade from the archæological standpoint. It is by no means without merit: the freshness and enthusiasm with which the subject is handled arise from an obviously genuine appreciation of what is beautiful in art, and will doubtless encourage others to become collectors on their own account. Ingenuity and acuteness of mind are also shown in many places. But despite the author's undeniable cleverness, one is left with the impression that the subject was "got up" in a hurry; certainly she has had no time to learn even the modicum of Chinese which is essential to one who aspires to write on the subject of early jades. Now, the Chinese language is full of pitfalls for the unwary: we may instance the seal on the miniature jade mountain preserved at Milwaukee. It consists, we are told, of "four ancient characters: Ku Hai Tian Tzu, meaning 'From ancient times there has rarely been such an Emperor,' referring to Ch'ien Lung, whose reign of sixty years was one of the most prosperous in the history of China." In the first place, the transliteration is faulty: in the Wade orthography it should read *Ku hsi t'ien tzŭ*; secondly, the translation is wrong, and the words mean: "The Son of Heaven who has attained the age of seventy." *Ku hsi* (old rare) is used thus in allusion to a line by the poet Tu Fu: "From of old until now, men of seventy have been rare." Ch'ien Lung, it may be noted,

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reached his seventieth birthday in 1780, four years before the date of this piece. The above specimen of transliteration is typical of what one may expect throughout the book; no attempt has been made to secure uniformity, and the result is a monstrous jumble of possible and impossible forms, some taken direct from the French, some from various English systems, and others which lie outside the orbit of any known system at all.

In many cases, Dame Una Pope-Hennessy has been led astray by an exaggerated respect for Dr. Gieseler and the fanciful theories he broached some years ago in the *Revue Archéologique*. The Chinese have a fable to the effect that the sturgeon mounts the rapids of Lung-mên and is changed into a dragon. On this slender foundation Dr. Gieseler based his assertion that the *lung*, or dragon, is "none other than the sturgeon." Our author goes further, and says that of those creatures, "notably the sturgeon, tortoise, crane and unicorn," which were supposed to embody magic force, the sturgeon is, so far as jade is concerned, the most important! "It was credited with possessing the quintessence of *hsien* (spirituality), and was thought to be the form which the *hsien* (transcendent force derived from ancestors who have exercised power) most often take." Now the term *hsien*, as is well known, denotes a human being who has become immortal through the attainment of Tao, and has no other meaning; moreover, in the course of fairly extensive reading on the subject, I have never met a case of any *hsien* taking the form of a sturgeon. An equally unfounded statement, made a few pages further on, is that it was believed that "the *hsien* took on the semblance of a cicada in order to appear to mortals." It is a pity that the author is so ignorant of Taoism, considering the important part that jade plays in the magic ritual of that cult. This branch of the subject is entirely omitted, and Taoism itself airily dismissed as "after all, but the crystallization of human sentiment and psychology" — whatever that may mean. Another instance of the uncritical acceptance of Dr. Gieseler's theories is to be found in the discussion of the *ju-i*, the curve of which is stated, without any further evidence or authority, to be an imitation of the curve of the "Dragon" constellation. The history of the *ju-i* is still obscure, but it is probable that it had an Indian origin, and was introduced into China by the Buddhists. A bad mistake, by the way, has been made in the very inadequate list of Chinese technical terms at the end of the book: the *ju* of *ju-i* is not the character meaning "you," but quite a different one meaning "as."

The chief merit of this work lies, as I have said, in the photographs; to which we may add the type and the disposition of the page, which are both excellent. It is the more to be regretted that Messrs. Benn have seen fit to use, for the text, a paper which is something of the nature and consistency of blotting-paper, while even the illustrations are printed on an art-paper which is more showy than durable. The binding, too, is very inferior. No doubt we shall be told that the book, like Hodge's razor, is made "to sell"; and certainly the publications of this firm have a reputation for going off like hot cakes. Yet quick returns are not everything; and, in the long run, good material and good craftsmanship all round may prove the best policy. LIONEL GILES

Jacopo da Trezzo et la construction de l'Escurial: Essai sur les arts à la cour de Philippe II 1519-1589. By JEAN BABELON. 345 pp. + 12 pl. Bordeaux (Feret). 30 francs.

In his bibliography M. Babelon gives a lengthy list of printed books to be consulted on the life and works of Jacopo da Trezzo, but his own appears to be the first to deal *ex professo* with this Milanese artist. The book before us is the third volume of the *Bibliothèque de l'école des hautes études hispaniques*, and in it M. Babelon has collected together all that is known about Jacopo and not a little that is not known but only surmised. But even he does not confine himself to Jacopo; he has much to say about say about his fellow workers, Herrera, Leone Leoni, and the rest who were employed by Philip II on the construction and embellishment of the Escorial. He supplements his bibliography with an abundant list of sources, in manuscript or printed, and supports his story by a good selection of documents mainly preserved in the archives of Simancas, though a few come from Milan, Florence, and Madrid.

The surname of the subject of this memoir was apparently Nizola: he so signs one of the early documents printed in the appendix, and is so described on the medal by Antonio Abbondio reproduced in Mr. Hill's *Portrait Models of Italian Artists of the Renaissance* (Plate 29, No. 52). But he is generally known as Jacopo da Trezzo, from Trezzo, a commune twelve or thirteen miles from Milan, with which his family was probably connected, though nothing seems to be known of anything associating Jacopo himself with it; judging from the documents reproduced, however, his ordinary signature appears to have been Jacomo or Jacobo da Trezzo.

He was not only a jeweller, a lapidary, and sculptor, but also a medallist; and it is interesting to note that among the medals which are known to have come from his hand are three bearing portraits of Queen Mary Tudor. One of these, a fine medal, bears the inscription *Maria I Reg. Angl. Franc. et Hib. fidei defen-*

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satrix, and the signature *Iac. Tre*. Another gives her portrait side by side with that of Philip II, and the third, a small one, has Philip on the obverse and Mary on the reverse.

Milan then belonged to Spain and from an early date Jacopo was connected with the court. At one time he was sent on the King's business to Flanders and England; but his chief work for Philip was in Spain, where he was employed on the Escorial, the building of which not only created activity throughout the Spanish dominions but brought together some of the greatest artists of the day. The great church of the palace-monastery was filled with treasures of every kind—and, in consequence, was shamelessly pillaged by the French a couple of centuries later. Jacopo's chief contribution was the tabernacle of the high altar; a remarkable work which so excited the admiration of the artist himself that he wrote more than one letter to Philip calling his attention to the beauty of his handiwork and his inadequate reward. He had only received a pension of 18,000 ducats for his priceless tabernacle, he told the King, whilst a "mason" who had moved a "pyramid" in Rome had received a pension of 3,000 ducats with the title of count: there was nothing novel in the moving of the "pyramid," for it had already been moved from Egypt, but the execution of his work, which had taken six years, had necessitated extraordinary and novel contrivances. The engineering work which was so belittled by Jacopo was the moving and erection of the obelisk which stands in the piazza of St. Peter's; a feat which had been regarded as impossible!

That Jacopo should be able to write to the King in such a manner throws an interesting sidelight on the character of Philip. Philip II was an enthusiast in matters of art. M. Babelon notes that he was an accomplished student of architecture who could discuss practical details of construction, and that under his rule Spanish art was subjected to a hard and austere discipline which put off for a century the invasion of the architectural ideas of Borromino and Churriguera. When he could not superintend in person any work in which he was interested, he was kept fully acquainted with all the details, and these details were not infrequently modified by him. E. B.

Mediæval England: A new edition of Barnard's Companion to English History. Edited by H. W. C. Davis. 632 pp. + frontispiece (359 illustrations in the text). Oxford (Clarendon Press). 21s. net.

This book is primarily intended for students of history, but the numerous illustrations of architecture and the many reproductions from English manuscripts and carvings make it a desirable volume for those who are more especially interested in English art. The sections on domestic and ecclesiastical architecture indeed directly concern not a few of them; and that on "Art" as directly concerns many others. Ecclesiastical architecture has been dealt with by Mr. E. A. Greening Lamborn, and domestic architecture by Mr. J. A. Gotch. Both sections are profusely illustrated; and the illustrations of domestic architecture include views of well-known and interesting buildings such as Haddon Hall, Compton Winyates, Audley End, and the George Inn at Glastonbury.

The section on "Art" refers back to the sections on architecture, but Mr. G. McN. Rushforth deals with many other matters. He divides the history of mediæval English art into six periods: (1) Anglo-Saxon; (2) Norman Period and twelfth century; (3) the thirteenth century and the rise of Gothic art; (4) the fourteenth century and the perfection of English art; and (5) the fifteenth century and the period of decline; and (6) the period which was influenced by the Italian renaissance, that is the first half of the sixteenth century. From which it will be seen that the term "mediæval" is liberally interpreted.

The most interesting of these periods as dealt with by Mr. Rushforth is the Anglo-Saxon, more especially if it be taken in connexion with the Anglo-Saxon period in the section on Coinage written by Mr. G. C. Brooke of the British Museum. Mr. Rushforth derives Anglo-Saxon art from two sources: Ireland, "where Celtic art had taken refuge and developed independently," and "the traditional art of the lands which had belonged to the Roman Empire," with which they had again been brought into contact by the Roman missionaries. Comparing the two Mr. Rushforth notes that "in the representation of the human figure, whether in sculpture or in painting, the classical tradition gave to continental art a superiority over the style which had been developed out of the late Celtic art in the Irish monasteries, though in decorative perfection it was far inferior."

He speaks of the stone crosses of northern England as the finest decorative work of this period, and expresses the opinion that the perfection of design and execution shows them to be the work of foreign artists such as those brought from Gaul and Italy by Wilfrid and Benedict Biscop: "They are," he says, "in fact superior to any contemporary Italian carving that has survived." But the early inspiration of this school of Anglian art was not maintained. Later came the Norsemen, and with them Viking art, which was "distinguished by an absence of the classical scroll work, by peculiar forms of interlacing, and by the characteristic dragon monsters," seen, for example, on the font at Bridekirk. It would be interesting to pursue this

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subject, but space is limited, and it must suffice to note that Mr. Rushforth, who was sometime director of the British School in Rome, does not support the theory of Dr. Strzygowski, who in the Bewcastle, Ruthwell, and Acca crosses feels himself to be in "the presence of an art which differs from every other art in the world." E.B.

National Gallery Illustrations to the Catalogue. Vol. I. Italian Schools. 192 pp. with about 400 illustrations. (Trustees of the National Gallery.) 3s. 6d.

Everybody will welcome this book. It consists of nearly two hundred pages, about ten by six and a half inches in size, having on each page usually two half-tone reproductions of the Italian pictures in the National Gallery. There has been no attempt to reproduce these sumptiously, but in practically every case the illustrations are clear enough for anything but a detailed study. The pictures are arranged not in schools but alphabetically under the artists' names. This has the advantage of making the book handier to use with the official catalogue, but it might have been better, for the sake of the general reader, to add in each case the school to which the artist belongs. However, that is a minor matter which can, if desired, be put right in a second edition.

May we plead with our readers to support this publication by a special effort? We do want to see the series continued so that we shall have something better to refer to than Sir Edward Poynter's obsolete and unscholarly volumes. If every reader of the BURLINGTON MAGAZINE would not only procure a copy himself but make it his business to recommend the book—it costs only three and six—to his friends, we should be certain of having volumes on all the other schools represented in the gallery. Those, together with the official unillustrated catalogue, would enable us to study the pictures at home in a way that is at present impossible. R. R. T.

Scottish Pottery. By J. ARNOLD FLEMING, O.B.E. xix + 299 pp., 59 plates. Glasgow. (Maclehose, Jackson & Co.).

This thorough-going survey of a tract in ceramic history hitherto almost entirely unexplored, written by a former partner in one of the leading potteries in Scotland, does for the wares of that country what Llewellynn Jewitt did for those of England. The subject is one which is of interest chiefly from the industrial and sociological point of view, as the factories are mostly too modern—such is the melancholy truth with regard to pottery in Great Britain—for their productions to be of æsthetic value. The earlier pages give an account of domestic conditions in the North in pre-industrial days and of the place taken by such simple but comely pottery as is shown in Plates 2 and 3. The curious names of the various vessels lead the author to indulge in etymological speculations which do not always carry conviction, particularly as to the formation of the word "porcelain." The "purselane" to the making of which the Scottish parliament gave its support in 1703 cannot have been what we now understand by the word then regularly used in several languages of tin-enamelled earthenware. Collectors who turn in the hope of enlightenment to the illustration of the mugs in the Scottish National Museum with the arms of Dalrymple and the inscription "Over Hayles," reported to have been made at Prestonpans, will find nothing in Mr. Fleming's pages to prove this attribution; from the illustration one would judge Bow or Lowestoft to be the probable place of origin. On p. 12 we find the startling statement that one "Haliburton, a Scottish merchant trading with Holland during the fifteenth century, leaves an account in one of his ledgers of pottery being imported from Delft"; here we must surely read "eighteenth century." We would like to be sure also that the green-glazed pitcher mentioned on p. 21 was really "made in the thirteenth century." We are on safer ground with the delft ware, reputed at the time to be as good as that of Liverpool and Bristol, made from 1749 till it was superseded in 1770 by the manufacture of Queen's ware, at the Delftfield Pottery founded at Glasgow by Robert Dinwoodie, later Governor of Virginia, and his brother; a remarkable punch-bowl shown in Plate LVII is plausibly attributed to this factory, but the dishes with portraits of William and Mary (Plate X) are Dutch and of earlier date. A paragraph is given to "carpet bowls" of earthenware, apparently a Scottish speciality; one of these was once gravely shown to the reviewer by an importer of Chinese works of art as a remarkable specimen of T'ang tomb-pottery! B. R.

Living Art. Twenty facsimile reproductions after Paintings, Drawings and Engravings, and ten photographs after Sculpture by contemporary Artists. 22 pp. + 30 pl. in portfolio. New York. (The Dial Publishing Co.) £8 8s.

This is a huge portfolio containing ten reproductions of paintings and water-colours, ten of drawings and engravings and ten of sculpture, all after living artists—except for the German sculptor, Wilhelm Lehmbruck, who died several years ago. The editor says in a foreword that his aim has been to represent "the leading artists of our time." To perform such a task acceptably is not only difficult but impossible; good judges differ so greatly in their preferences for living artists. The editor has in fact frankly represented his own taste rather than attempted to express that of art critics in general. In assembling his material he confines himself strictly to the modernist movement from which his selection proclaims him to be, like other people, rather a partisan. In the section of paintings and drawings M. Picasso is represented by four works and no other artist by more than one. M. de Segonzac is included,

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but not M. Friesz or M. Marchand, and the list includes, in that group of later post-impressionists who have greatly interested American collectors, such artists as Mr. Charles Demuth, Mr. John Marin, and Mr. Marc Chagall. England is represented by a single water colour by Mr. Duncan Grant. There was room at least for another by Mr. Sickert, unless that would have introduced a too jarring note of "realism."

The reproductions are quite remarkable, though in several examples there is a certain falling off from the extraordinary perfection of the Marées Society's work. In the case of works in monotone, even the most experienced eye might well fail to discern the difference between original and imitation, and water-colours such as the Signac have been reproduced practically in facsimile. The de Vlaminck is not quite so good. A new departure is the inclusion in the portfolio of several reproductions of oil paintings. These, too, are wonderfully well done, but there is no longer any difficulty in distinguishing between the collotype process and the painter's medium. That process, even when employed as in this case with the utmost skill, cannot be made to duplicate thick pigment, and one feels that some new technical development must come before we can have reproductions of oil paintings comparable with those we have now of black and white and water-colour. The monotone plates illustrating the sculpture are perfect. There is, of course, no longer any question of actual counterfaisance, but the plates are worked with perfect craftsmanship from perfect photographs and with perfect ink. The result is a most successful flat presentation of plastic form and a thing of considerable intrinsic beauty.

R.R.T.

Historic Textile Fabrics. By R. GLAZIER. 120 pp. ill. + 105 pl. (4 in col.). (Batsford.) 21s.

This is one of those publications which rush the reader at a breathless rate across enormous tracts of territory. There is no particular fault to find with the book. Mr. Glazier knew his subject, is endowed with a reasonable sense of proportion, and has worked very hard to make his compendium. We are informed, no doubt truthfully, that though there are many large monographs on the subject, this is the first general review of the whole weaving art to be published in England. The only reflection to spring to the mind is: Is such an attempt worth the labour? The amount of material is so enormous that the necessary suppression makes the book unimpressive and hardly helpful. Reserving, however, the question of whether the book was worth doing at all, the late Mr. Glazier must be commended for having done what he wanted well, and has compressed into very narrow limits an immense amount of information, necessarily of a somewhat "potted" description.

F. B.

Mural Paintings in English Churches during the Middle Ages. An Introductory Essay on the Folk Influence in Religious Art. By FRANK KENDON. xiii + 238 pp. + 17 pl. (Lane.) 10s. 6d.

Mr. Kendon has brought together some interesting plates, about half of which are coloured, and in an appendix he has furnished descriptive notes upon them. In other appendices he gives statistical information as to the biblical subjects, including "Virgin Mary legends," and pictures of the saints which appear in English mural paintings. Other information, of a topographical kind, may be collected from the pages of the book by the industrious reader; but it has to be picked out here and there. The book is distinctly disappointing. It contains but few signs of original work: for his facts Mr. Kendon relies upon Keyser, for much of his interpretation upon Mâle. But then his object so far as it can be gathered does not directly concern art: it is rather theological and so beyond our scope.

E. B.

LETTER

INDIAN ART AT WEMBLEY.

SIR,—The Fine Arts Sub-Committee, acting on behalf of the High Commissioner for India, is preparing an exhibition of retrospective Indian art in the Indian Pavilion at the British Empire Exhibition which will be held at Wembley this year. While a certain number of paintings and bronzes are being exhibited from India, we desire to supplement them with some fine examples in private ownership in this country. The space available in the Indian section at Wembley Park is limited, hence room can only be found for selected examples of Hindu and Moghal paintings and of northern and southern Indian bronzes and sculpture.

We desire to appeal, through the courtesy of your columns, for loans of Indian works of fine art of the above nature, such as paintings, bronzes and carvings in stone or marble. We would suggest that in the first instance descriptions and, if possible, photographs should be sent to Mr. E. A. Kendall, Exhibition Secretary, 44, Grosvenor Gardens, S.W.1.

We are, Sir,

Faithfully yours,

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CONTENTS

EDITORIAL—*CELEBRATIONS*
HORSEMAN IN A WOOD, BY COROT—ROGER FRY
THE FOUNDATION OF THE NATIONAL GALLERY—W. G. CONSTABLE
TWENTY-ONE YEARS OF THE NATIONAL ART COLLECTIONS FUND—D. S. MacColl.
DIPTYCHS BY ROGIER VAN DER WEYDEN—II—GEORGES HULIN DE LOO.
REMBRANDT PROBLEMS—ROGER FRY.
OCHTERVELT AND "MELOZZO" AT TRAFALGAR SQUARE—I—SIR CHARLES HOLMES; —II—W. G. CONSTABLE
THE TATE GALLERY—R. R. TATLOCK
A NOTE ON JACOPO BASSANO—K. T. PARKER
REVIEWS
MONTHLY CHRONICLE

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CONTENTS

PAGE

EDITORIAL: *Celebrations.* 157
Horseman in a Wood, by Corot. By Roger Fry 157
The Foundation of the National Gallery. By W. G. Constable 158
Twenty-One Years of the National Art Collections Fund. By D. S. MacColl 175
Diptychs by Rogier van der Weyden—II. By Georges Hulin de Loo . . 179
Rembrandt Problems. By Roger Fry 189
Ochtervelt and "Melozzo" at Trafalgar Square—I. By Sir Charles Holmes;
—II. By W. G. Constable 192
The Tate Gallery. By R. R. Tatlock 196
A Note on Jacopo Bassano. By K. T. Parker 202
Reviews 207
Monthly Chronicle 208

LIST OF PLATES

Horseman in a Wood, by Corot. Canvas, 39.4 cm. by 30.5 cm. (National Gallery) 156

The Foundation of the National Gallery. I—[A] *Sir George Beaumont,* by George Dance. Drawing (National Portrait Gallery). [B] *Portrait of Mr. John Julius Angerstein and his wife,* by Lawrence. Canvas (Louvre). [C] *Patrons of Art,* by P. C. Wonder. Canvas, 60.9 cm. by 44.1 cm. (National Portrait Gallery) 159

II—[D] *Landscape, with figures,* by Claude Gellée. Canvas, 50 cm. by 43 cm. (Presented by Sir George Beaumont, 1826). [E] *Bacchanalian Festival,* by Nicolas Poussin. Canvas, 1.42 m. by 0.93 m. (Angerstein Collection, 1824) 162

III—[F] *View near Albano,* by Gaspard Poussin. Canvas, 48 cm. by 66 cm. (Holwell-Carr Bequest, 1831). [G] *Embarkation of the Queen of Sheba,* by Claude Gellée. Canvas, 1.49 m. by 2 m. (Angerstein Collection). [H] *Erminia and the Shepherds,* by Annibale Carracci. Canvas, 1.46 m. by 2.13 m. (Angerstein Collection). [J] *The Return of the Ark from Captivity,* by Sebastien Bourdon. Canvas, 1.04 m. by 1.34 m. (Sir George Beaumont) 167

IV—[K] *Autumn: the Château de Steen,* by Rubens. Panel, 1.34 m. by 2.36 m. (Sir George Beaumont). [L] *St. George and the Dragon,* by Domenichino. Panel, 52 cm. by 63 cm. (Holwell-Carr Bequest) 170

Twenty-one Years in the National Art Collections Fund. I—Pictures by Masaccio, Holbein, Lucas van Leyden, Velazquez, Blake, Rossetti, Millais, Whistler, Degas; acquired wholly or in part through the National Art Collections Fund 174

II—Egyptian wooden figure of 4200 B.C., Greek bronze relief of 4th century, B.C., Chinese wooden figure of 12-13th century, A.D., English tiles of 14th century; Sculpture by Rodin and Havard Thomas; Paintings by Alfred Stevens, Wilson Steer and Augustus John; acquired wholly or in part through the National Art Collections Fund 177

Diptychs by Rogier van der Weyden.—II. I—[A] *Virgin and Child,* by Rogier van der Weyden. Panel, 49 cm. by 31.3 cm. (Mancel Collection, Caen). [B] *Laurent de Froiment,* by Rogier van der Weyden. Panel, 48.5 cm. by 31.5 cm. (Musée Royal des Beaux-Arts de Belgique, Brussels) 181

II—[C] *Virgin and Child,* by Rogier van der Weyden. Panel, 36.5 cm. by 27.3 cm. (M. Renders, Bruges). [D] *Maître Jean Gros,* by Rogier van der Weyden. Panel, 36.5 cm. by 27.5 cm. (Mr. Martin A. Ryerson, Chicago) 184

Rembrandt Problems. [A] *The Holy Women at the Sepulchre,* by F. Bol. Detail. Canvas (Royal Gallery, Copenhagen). [B] *The Angel leaving Tobias,* by Rembrandt. Panel, 68 cm. by 52 cm. (Louvre). [C] *The Bathers,* by Eeckhout. Panel (Rijksmuseum, Amsterdam). [D] *Diana bathing,* by Rembrandt. Panel, 45 cm. by 35 cm. (National Gallery) 188

Ochtervelt and "Melozzo" at Trafalgar Square. [A] *The Music Party,* by Jacob Ochtervelt. Canvas, 84 cm. by 75 cm. [B] *The Montefeltro Family.* School of Melozzo da Forli (?) Panel, 40.6 cm. by 36.5 cm. (National Gallery) . . 193

II—[C] *Federigo of Montefeltro and his Son,* by Justus of Ghent. Detail (Palazzo Barberini, Rome). [D] *Portrait,* ascribed to Giovanni Santi and to Melozzo da Forli. Panel (Colonna Gallery, Rome). [E] *Federigo of Montefeltro and his Son at a lecture,* by Justus of Ghent. Detail (Royal Collection, Windsor) 197

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LIST OF PLATES

The Tate Gallery. I—[A] *Portrait of Beardsley,* by Walter Sickert. Tempera on canvas, 54.6 cm. by 29.8 cm. . . 197

II—[B] *Les Laveuses,* by Courbet. Canvas, 20.3 cm. by 28 cm. [C] *The Captain and the Mate,* by Tissot. Canvas, 56 cm. by 76 cm. . . . 200

III—[D] *The Absinthe Drinker,* by L. Anquetin. Pastel, 53.3 cm. by 43.2 cm. [E] *La Parisienne,* by Renoir. Canvas, 1.6 m by 1.07 m. 203

A note on Jacopo Bassano. [A] *Virgin and Child,* here ascribed to the School of Jacopo Bassano. Canvas, 0.76 m. by 1.01 m. (National Gallery). [B] *The Flight into Egypt,* by Jacopo Bassano. Canvas (Museo Civico, Bassano) . . 206

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EDITORIAL. *Celebrations*

BY an odd coincidence the centenary of the National Gallery, the coming-of-age of the National Art Collections Fund and the coming-of-age of the BURLINGTON MAGAZINE, all fall due at the present time. This accounts for the somewhat unusual nature of the contents of our April issue, for we have attempted, by special articles, to celebrate the National Gallery centenary and the Fund's birthday. In the circumstances our own coming-of-age is anything but opportune, and for the moment we have had to pass ourselves over, for only by so doing are we enabled to give our two honoured guests the accommodation they merit and require. Some readers may feel the exclusion of articles of a more varied character to be a heavy price to pay for taking our part in celebrations even of this kind. These readers we must beg to bear with us for the moment; we have no intention of changing our general policy or of neglecting any of those many branches of art lying beyond the scope of the National Gallery or even of the Fund. Other readers may feel that the worthiest institutions, like the worthiest men, have no need of celebrations. With that view we are inclined to sympathize, and if there had been nothing particular to say on the two subjects before us, we should have contented ourselves with as many paragraphs as we have taken pages. However, that was not so. There is in the archives of the National Gallery unique material bearing upon the origins and early life of the institution, material that has never been published and indeed has hardly been looked at for very many years. But for the centenary it would probably have been neglected for as many more. But as it is it has been hunted out bit by bit and fitted together into an interesting and important story which sooner or later ought to be told in full. For the moment the extracts we publish must suffice, so far as the story of the foundation of the Gallery is concerned, while those who wish to read the whole history from 1824 to 1924 will find it in a convenient form in the little book published a few days ago by the trustees, "The making of the National Gallery 1824—1924." The origin and early life of a great gallery is too important a subject to neglect, and correct information about the birth and growth of the National Gallery may help our sense of perspective, and so fortify our realization of our present position and achievement, even though the whole business amounts to no more than an important footnote to the history of art.

HORSEMAN IN A WOOD, BY COROT

BY ROGER FRY

OF all the recent accessions to the National Gallery none has given me so much pleasure as this little picture by Corot [FRONTISPIECE]. I can well imagine that the purchase of so small and unambitious a work may be criticized on the ground that it will be lost sight of among more imposing surroundings. But Corot is an artist who seems to succeed almost in inverse ratio to the size and importance of his efforts. Those large compositions of nymphs and shepherds in a set décor of overarching trees and shimmering lakes which, they say, foison in the Middle Western States give no such measure of the depth and intensity of Corot's feeling as many a small *pochade* taken direct from nature. When we consider the work of his later years when at last the big public had accepted his "poetical" compositions, those of us who would commune with the real Corot must turn to the more personal pieces which he, now and again, threw off under the compulsion of a vivid impression and in the intervals of his more deliberate creations. Just such a vivid and instantaneous impression is the National Gallery *Horseman in a Wood;* really a portrait of Corot's friend, M. Pivot, for whom the artist painted it. It shows that even in that later period the real Corot was not extinct, but merely obscured by his inexplicable subservience to contemporary taste. He had retained all that instinctive and impeccable taste in the evaluation of tone and colour which marked his earlier periods. Although one would suppose that such a work must have been carried out rapidly and directly from nature—and under such circumstances an artist is liable to neglect a little the demands of composition, in his haste to establish the facts—in this work the design is extraordinarily perfect, the placing and proportion of the figure in the picture-space is entirely felicitous, and the rhythm which the vividly-realized pose of the rider establishes is beautifully maintained in the background. But it is even more by the exquisite nicety of colour and tone that the picture enchants one. All is transposed into a slightly lower key than nature, but the tone intervals are not only exquisitely right harmonically, but vividly evocative of such an effect of grey light filtering through leafage as formed

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the motive for the work. The greys of horse and rider are all nearly neutral greys, and yet by the subtle contrasts of cooler and warmer variations seen against the cold, blueish greens of the foliage, they are as deeply satisfying to our sense of colour as the richest and most luxuriant colour orchestration; and then the one minute touch of red, and even that not really bright, sounds a culminating note in the delicate but resonant harmony. Every single touch in this picture is so definite a discovery of some unexpected and yet immediately acceptable harmony that one wonders how these could have been found and expressed with such easy certainty.

THE FOUNDATION OF THE NATIONAL GALLERY

BY W. G. CONSTABLE

HANSARD, April 2, 1824:—*Angerstein Collection of Pictures. The House resolved itself into a Committee of Supply. The resolution was agreed to that £60,000 be granted to defray the charge of purchasing, and the expenses incidental to the preservation and public exhibition of the Collection of Pictures which belonged to the late John Julius Angerstein, Esq., for the year* 1824. Thus, without flourish of trumpets and almost casually, the National Gallery crept into existence. It was not the first time the matter had been mentioned in Parliament. On July 1, 1823, during a debate on the British Museum, the statement was made that Sir George Beaumont had offered his collection to the museum, and that the offer had to be declined for want of a place to house the collection; and it was also remarked that the collection of Mr. Angerstein would be sold in the course of 1824, and if not looked after would very probably go out of the country. Mr. Agar Ellis (afterwards Lord Dover) thereupon announced his intention of moving for a grant for the purchase of this and other collections for the formation of a National Gallery. This intention he fulfilled in 1824, with the above result.

Even in 1823 realisation of such a project seemed distant to its most ardent advocates: for in that year Sir Thomas Lawrence, writing to Woodburn the dealer, at Rome, says: "I fear the Grand National Gallery must be seen, at present, through a very long vista of approach: nothing more is said of it, and nothing was said of it, from authority. It was, I believe, of mere newspaper origin. Economy is the order of the day." But the coming into the market of the Angerstein pictures made immediate action necessary. For one thing it led the King, according to Sir Charles Long (afterwards Lord Farnborough), to suggest the propriety of purchasing the collection for the nation; and Lord Liverpool, in spite of the acute financial difficulties of the period, did not turn a deaf ear. So the scheme went through.

The parliamentary resolution made effective a Treasury minute of March 23. This arranged for taking over the remainder of the lease of 100 Pall Mall, the house previously occupied by Angerstein, where the pictures were hanging at the time; and also appointed Mr. William Seguier as keeper, at a salary of £200, with Colonel Thwaites as assistant keeper. Seguier was a dealer and restorer of some reputation who had been employed both by the King and Sir Robert Peel, and at the time was superintendent of the British Institution. His appointment occasioned the one note of criticism in the speeches made on the resolution. Mr. Bernal (member for Rochester) thought that a salary of £200 was too small a remuneration to a gentleman possessing the necessary qualifications of keeper; but this criticism was quieted by the observation that Seguier was perfectly satisfied with his salary. Inquiry was also made as to who was responsible for looking after the keeper; to which the Chancellor of the Exchequer replied that general control and superintendence would lie with the Lords of the Treasury, where it has remained to this day. But on July 2 another Treasury minute nominated a Committee of six gentlemen, viz: The Earl of Liverpool, the Earl of Ripon, the Earl of Aberdeen, Lord Farnborough, Sir George Beaumont, and Sir Thomas Lawrence, "to undertake the superintendence of the National Gallery of Pictures." Their powers and functions were neither clearly defined nor executed with much diligence. No regular meetings were held and no minutes were kept for some years, members of the Committee apparently restricting themselves to occasional visits to the Gallery. At some unknown date before 1827, however, this Committee came to be known as the Trustees, and from them developed the regularly constituted body which subsequently played so important a part in the history of the Gallery.

The pictures purchased from the Angerstein Collection number 38, and are as follows. Modern titles and descriptions have, where necessary for identification, been added in brackets. The numbers are the present numbers in the Gallery:—

S. del Piombo	*Raising of Lazarus*	1
Claude	*Landscape with Cephalus and Procris*	2
Titian (School of Titian)	*Concert*	3

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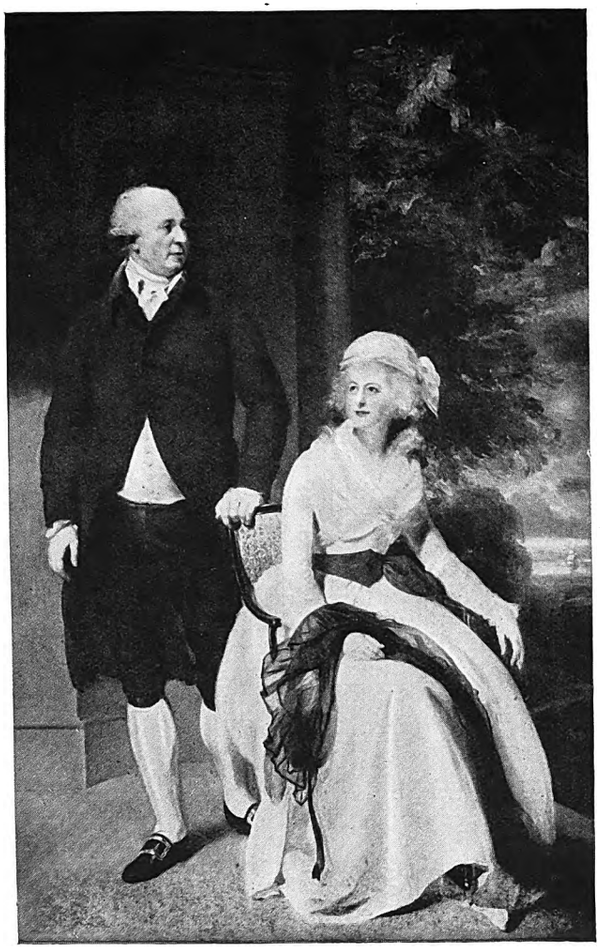
A—Sir George Beaumont, by George Dance. Detail of drawing. (National Portrait Gallery)



B—Portrait of Mr. John Julius Angerstein and his wife, by Lawrence. Canvas. (Louvre)

C—Patrons of Art, by P. C. Wonder. Canvas, 60.9 cm. by 44.1 cm. (National Portrait Gallery)
Persons depicted (left to right): General Sir John Murray, Rev. W. Holwell-Carr, G. Watson Taylor, P. C. Wonder

Plate I. The Foundation of the National Gallery

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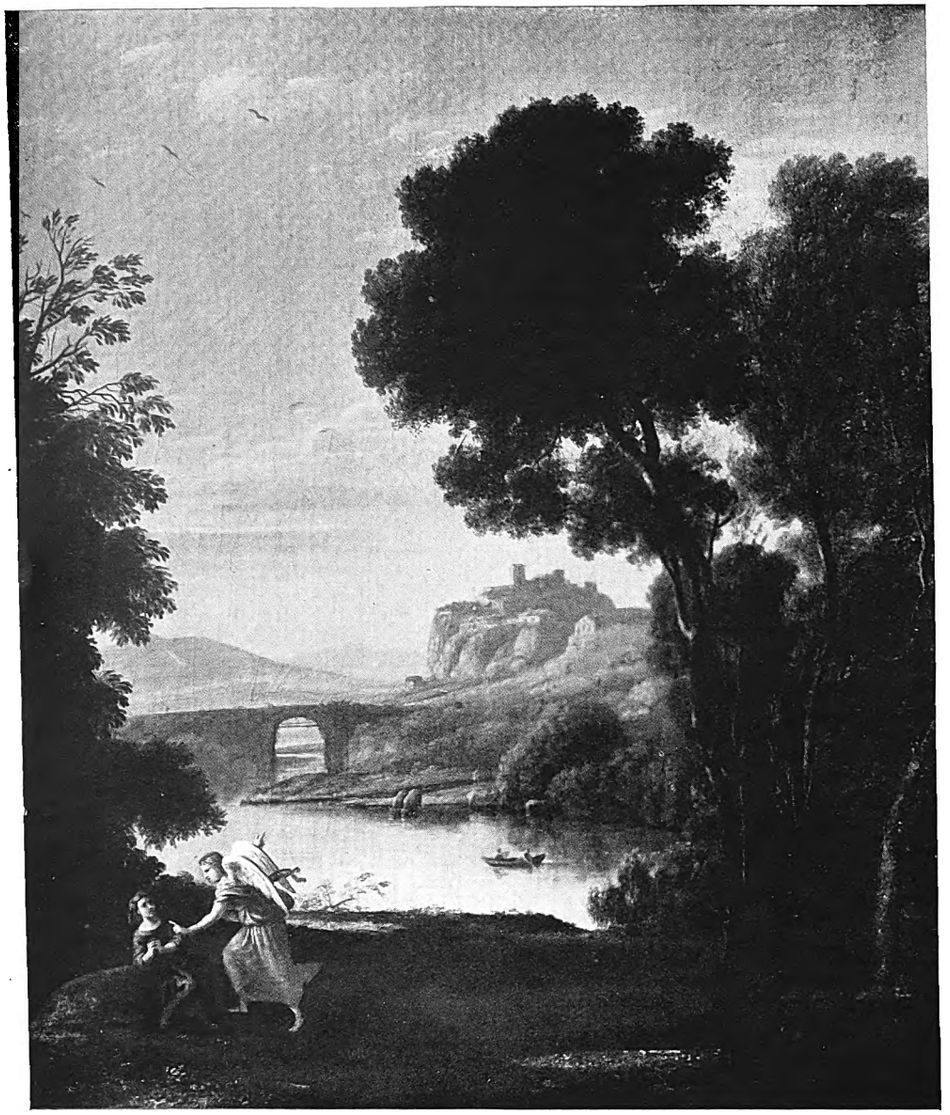
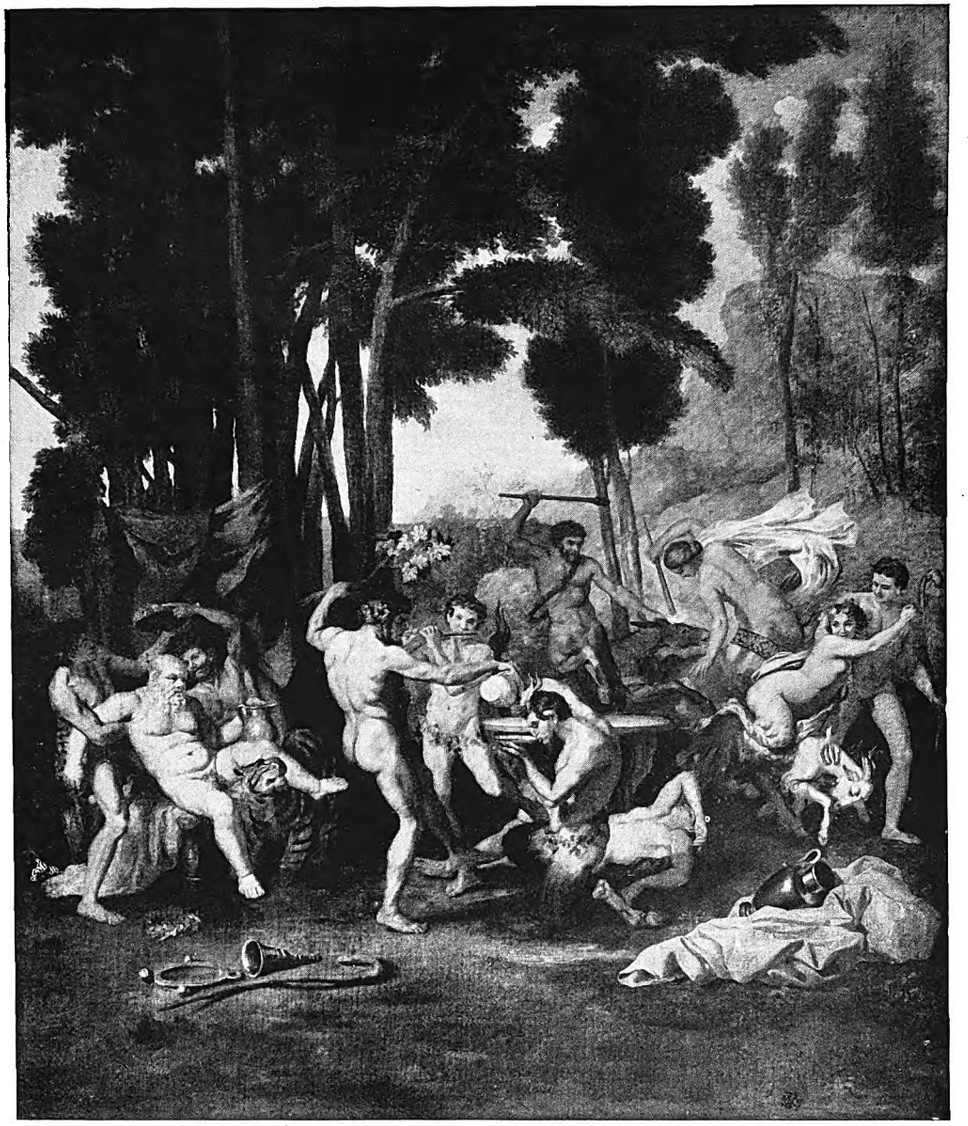


D—Landscape, with figures, by Claude Gellée. Canvas, 50 cm. by 43 cm. (Presented by Sir George Beaumont, 1826)



E—Bacchanalian Festival, by Nicolas Poussin. Canvas, 1.42 m. by 0.93 m. (Angerstein Collection, 1824)

Plate II. The Foundation of the National Gallery

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Claude	*Seaport (Seaport at Sunset)*	5
After Correggio	*Study of Heads*	7
Claude	*Landscape, Marriage of Isaac and Rebecca*	12
Claude	*Seaport, Embarkation of the Queen of Sheba*	14
An. Carracci	*St. John in the Wilderness*	25
Raphael (after Raphael)	*Julius II*	27
L. Carracci	*Susannah and the Elders*	28
Claude	*Embarkation of St. Ursula*	30
G. Poussin	*Landscape, with Abraham and Isaac*	31
Titian (School of Titian)	*Rape of Ganymede*	32
Titian	*Venus and Adonis*	34
G. Poussin	*Land Storm*	36
After Correggio	*Study of Heads*	37
Rubens	*Rape of the Sabines*	38
N. Poussin	*Bacchanalian Scene (Bacchanalian Festival)*	42
Rembrandt	*Woman taken in Adultery*	45
Rembrandt	*Adoration of the Shepherds*	47
Vandyck	*Portrait of Rubens (Portrait of an Artist)*	49
Vandyck	*Emperor Theodosius and St. Ambrose*	50
Vandyck	*Portrait of Gevartius (Cornelius Van der Geest)*	52
Cuyp	*Landscape, with Figures and Cattle*	53
Rubens (School of Rubens)	*Holy Family with St. George*	67
Correggio (after Correggio)	*Christ's Agony in the Garden*	76
An. Carracci	*Erminia and the Shepherds*	68
Velazquez (Sustermans)	*Philip II and his Wife (Ferdinand II of Tuscany and his Wife, Vittoria della Rovere)*	89
An. Carracci	*Bacchus Playing to Silenus*	94
Sir J. Reynolds	*Lord Heathfield*	111
Hogarth	*His own Portrait*	112
Hogarth	*Marriage à la Mode*	113 to 118
Sir D. Wilkie	*The Village Festival*	122

These pictures do not include the whole of the Angerstein Collection. Young's Catalogue (published July, 1823) gives in addition Reynold's *Portraits of Mrs. Angerstein and Child* and three monster canvases by Fuseli; and Reynold's *Nymph and Boy*, exhibited by Angerstein at the British Institution in 1813, was in the hands of his son in 1824. But these exceptions from the purchase were small loss.

The thirty-eight did not have long to wait for company. In 1825 the Treasury bought Correggio's *La Vierge au Panier* (23), and in 1826 acquired from Hamlet, the dealer-collector, Poussin's *Bacchanalian Dance* (62), Annibale Carracci's *Christ appearing to Peter* (9), and, amazing stroke of fortune! Titian's *Bacchus and Ariadne*. In 1826 also Mr. Zachary presented Murillo, *A Spanish Boy* (74); and on Sir George Beaumont's offer taking effect, the following sixteen pictures from his collection were added to the Gallery:—

BEAUMONT GIFT.

Claude	*Landscape, with Narcissus and Echo*	19
N. Poussin	*Landscape, with Phocion*	40
Rembrandt	*The Crucifixion (Deposition)*	43
Rembrandt	*A Jew Merchant*	51
Claude	*Landscape, with Death of Procris*	55
Claude	*Landscape, with Goats*	58
Claude	*Landscape, the Annunciation*	61
S. Bourdon	*Return of the Ark*	64
Rubens	*Landscape, with Chateau de Steen*	66
Both	*Landscape, Morning*	71
Wilkie	*The Blind Fiddler*	99
Sir J. Reynolds	*A Man's Head*	106
Wilson	*Maecenas' Villas*	108
Wilson	*Landscape, with Niobe*	110
Benjamin West	*Pylades and Orestes*	126
Canaletto	*A View on the Grand Canal, Venice*	127

It is interesting to notice that the gift was not to the National Gallery, but to the Trustees of the British Museum for the National Gallery, as was the case with one or two other gifts at this period. Apparently there was no body yet in existence who could receive presentations to the Gallery. One picture only of the Beaumont gift did not pass into immediate possession, viz.: Claude's so-called *Annunciation* (61) [PLATE II, D], to which Sir George was so attached that he asked leave to retain it during his lifetime. This, apparently, was the picture from which its owner could so little bear separation that he used to carry it with him between Coleorton and Grosvenor Square. Despite the painting's delicacy and limpid atmospheric charm, this enthusiasm is a trifle difficult to understand to-day; but its source may be that here Claude employs conventions in colour and handling which later usage and connoisseurship regarded as sacrosanct.

After the Beaumont gift there was a comparative lull for a few years. Valuable acquisitions, however, were Veronese, *Consecration of St. Nicholas*, Parmigiano, *Vision of St. Jerome*, Reynolds, *Holy Family*, and Gainsborough, *The Market Cart*, all presented by the British Institution; Gainsborough, *The Watering Place*, presented by Lord Farnborough; and Rubens, *Peace and War*, presented by the Marquis of Stafford. Then in 1831 came the bequest by the Rev. W. Holwell-Carr of thirty-five pictures "to the Trustees of the British Museum, to be placed in the same rooms with the Angerstein pictures."

HOLWELL-CARR BEQUEST.

Titian	*Holy Family*	4
Claude	*Landscape, with David at the Cave of Adullam*	6
After Michael Angelo	*A Dream of Human Life*	8
Guido	*St. Jerome*	11
Tintoretto	*St. George and the Dragon*	16
A. del Sarto	*Holy Family (Madonna and Child)*	17
L. da Vinci (Luini)	*Christ and the Pharisees*	18
S. del Piombo (attributed to S. del Piombo)	*Ippolito de Medici and S. del Piombo*	20
C. Allori (Florentine School)	*Portrait of a Lady*	21
Guercino	*Dead Christ*	22
S. del Piombo	*Giulia Gonzaga (Lady as St. Agatha)*	24
Barocci	*La Madonna del Gatto*	29
Giordione (Cariani)	*Death of Pietro Martire*	41
Giulio Romano	*Charity*	44A
Domenichino	*Tobias and the Angel*	48
Rembrandt	*A Woman Bathing*	54
An. Carracci	*Landscape, a Lake Scene*	56
Rubens	*St. Bavon*	57
An. Carracci	*Landscape, a Hunting Scene*	63
G. Poussin	*A View near Albano (Landscape near Albano, Evening)*	68

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P. F. Mola	*St. John Preaching*	69
Rembrandt (Brouwer)	*Tobias and the Angel*	72
Ercole da Ferrara (Battista Dossi)	*Conversion of St. Paul* ...	73
Domenichino	*Landscape, St. George and the Dragon*	75
Domenichino	*Stoning of St. Stephen*	77
Garofalo	*Vision of St. Augustine* ...	81
Mazzolini	*Holy Family with St. Francis* ...	82
Domenichino	*St. Jerome*	85
N. Poussin	*Sleeping Venus and Satyrs (Venus surprised by Satyrs)* ...	91
An. Carracci	*Silenus Gathering Grapes* ...	93
G. Poussin	*Landscape, Dido and Aeneas* ...	95
Lod. Carracci	*"Ecce Homo"*	96
Paul Veronese (after P.V.)	*Rape of Europa*	97
G. Poussin	*View of L'Aricia*	98
Jackson	*Portrait of Rev. W. H. Carr* ...	124

With the Holwell-Carr bequest the first phase in the history of the Gallery may be said to end. An idea, a project, had become an accomplished fact, and a group of pictures had been brought together of sufficiently high quality and sufficiently varied in type to warrant high hopes. Prominent though his name had been in these transactions, Angerstein [PLATE I, B] can claim no place among the founders or benefactors of the Gallery. In his day he had cut a considerable figure, especially in the City. By his energy Lloyd's as an institution had become of increased importance; he had secured from Pitt in 1793 a much-needed loan of Exchequer Bills to relieve trade; and he had devised a scheme of State Lotteries which had been adopted. With money so earned he had retired from business in 1811 to lead the life of a philanthropist ad a patron of the arts. In his collecting he relied mainly upon the advice of West, and later of Lawrence, though it is evident that he had a taste and a will of his own which he did not hesitate to exercise. The dinners which he used to give at his Pall Mall house in the rooms hung with pictures were famous for the company assembled and for their lavishness; though the glimpse we get of Angerstein in Farington's Diary gives the impression of one who lived, dressed and behaved with much greater simplicity than the bulk of his guests, as, for instance, when we read that "Mr. Angerstein drank very little wine after dinner. While the conversation went on he sometimes slept . . . and after he awoke he ate an orange with sugar." It appears, however, that Angerstein's establishment in West End society did not meet with approval in the City, where it used to be remarked that "he comes among us for what he can get." The only credit to which he is entitled in connection with the National Gallery is such as may be given to a well-advised and shrewd city merchant, whose executors made a deal in a not ungenerous spirit with the Treasury for the sale of his collection. Honour, on the contrary, is richly due to Sir George Beaumont [PLATE I, A] and the Rev. W. Holwell-Carr [PLATE I, C]. The former's liberal and enlightened patronage of the arts is too well known to need description here. Enough to say that the more closely his tastes and actions are studied the more clearly it appears that such famous remarks as "A good picture, like a good fiddle, should be brown," and "There ought to be one brown tree in every landscape," were but slight aberrations in extraordinarily good taste and judgment. In these and other ways he was a child of his age. Sydney Smith tells the following story:—"I got into dreadful disgrace with Sir G. B. once, who, standing before a picture at Bowood, turning to me exclaimed: 'immense breadth of light and shade.' I innocently said 'Yes, almost an inch and a half.' He gave me a look that ought to have killed me." But, nevertheless, he had the power of selecting pictures of the most uncommon quality; while his social connections and high character made him a most valuable advocate of the policy he was so fortunate as to see triumph in his lifetime. The Rev. W. Holwell-Carr had less flair; a few of the pictures he left are among the most considerable possessions of the Gallery. The remainder are good of their kind; but the kind is not particularly good. Nevertheless, his generous gift was, at the time it was made, of great service to the Gallery.

Examination of the 105 pictures which composed the collection in 1831 throws an interesting light on the tastes of the preceding half century. There is not among them a single picture dating from before 1450. The rediscovery of the Primitives so closely linked with the names of Boyer d'Agincourt in France and of William Young Ottley in this country was still to bear fruit; the "good" masters were still the late masters. Again, certain Italian schools or work executed under their influence preponderate. Thus, forty-four pictures are Italian, thirteen being Venetian and seventeen Bolognese; twenty-three are English; twenty are French, including ten by Claude; nine are Flemish, of which five are by Rubens; the eight Dutch pictures include six by Rembrandt; while Spain, save for an undistinguished Murillo, is not represented.

The tendency of the day to favour large and gloomy canvases of sombre brown tone and grandiose intention is also well seen. The English pictures, for instance, include three large machines by West and a couple of asphaltum-covered works by Sir George Beaumont himself, now complete wrecks. Among the Italian pictures the Sebastian del Piombo had always proved an object of general admiration at Angerstein's dinner parties. Its owner gave 3,500 guineas for it; and Fuseli and Sir George Beaumont both held it superior to Raphael's *Transfiguration*, as a rival to which it had been painted, Fuseli declaring that the figure of Lazarus alone

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was worth the money paid for it. Criticism was not wanting, however. Smirke thought the picture very foolish, and Bourgeois declared his mortification on seeing the picture after all he had heard of it. Yet some indication of the esteem in which it was held is the fact that on Angerstein's death a very large offer was made for the picture, and only rejected because the Government was in treaty for the whole collection.

The *Lazarus* has substantial and impressive qualities which rise superior to fluctuations in taste. But only the clap-trap of current criticism can explain the quality of many of the other Italian pictures. True, these include two charming little classic pieces by Annibale Carracci, Titian's *Bacchus and Ariadne,* Tintoretto's *St. George,* Canaletto's *View in Venice,* and a finely designed Domenichino [PLATE IV, L]; but in the other scale must be set such ludicrous works as the *Erminia and the Shepherds* [PLATE III, H]; *The Concert,* ascribed to Titian, which it is difficult to believe Charles I. retained long in his possession; the so-called Leonardo, which is really a poor Luini; and a string of dull Bolognese and late Ferrarese works. Evidently the prevailing fashion and enthusiasm for Italian work of a certain type shackled and warped tastes, which in the non-Italian schools had freer play with correspondingly better results. The ten Claudes are unequal in merit; but the *Queen of Sheba* [PLATE III, G], from the Boillon Collection, was well worth the 8,000 guineas Angerstein paid for it, even though included in the price was the companion picture of *Isaac and Rebecca,* which Ruskin, with pardonable exaggeration, described as being without "one touch or line of even decent painting." Whether the *Queen of Sheba* entirely justifies Angerstein's depreciation of his earlier purchase, *The Embarkation of St. Ursula,* is a matter of opinion; but there are still those who hold it to be the finest Claude in the world. As for the Beaumont Claude's, Constable's opinion may still stand, expressed in a letter written from Coleorton: "The Claude's are all, all, I can think of here." Among other French pictures the *Phocion* and the two *Bacchanalian Scenes* are admirable examples of Nicolas Poussin; but the extraordinary estimation in which Gaspard was held at the time is difficult to understand in front of the massive murky-brown works which represent him. Yet the little *Albano* [PLATE III, F], despite its conventions, is pleasantly arranged and freshly painted. The Rubens *Holy Family,* which Angerstein fondly imagined was a picture described in the Rubens inventory, is an obvious school piece; but the *Rape of the Sabines* and the *Chateau de Steen* are enough to carry many such on their shoulders. The Vandycks may not be an exciting trio; but the *Cornelius van der Geest* is of sufficient quality to have made Lawrence, after he had seen it, ask for another sitting from Farington, whom he was painting at the time. Similarly the Rembrandts may not rank among his most striking works; but nothing has since been added to the Gallery which puts them in the shade. Thus, despite the possession of a certain number of pictures of negligible value, the National Gallery started its career with a sufficiently remarkable nucleus of work.

Behind the parliamentary and other activities immediately concerned with the foundation of the Gallery lies half a century of schemes and efforts leading up to the event. The same forces which brought into existence the Royal Academy, also raised the question of establishing a National Gallery, or some equivalent institution. Sir Joshua, with his usual foresight, refers to this in his First Discourse when he lays down that "the principal advantage of an Academy is, that, besides furnishing able men to direct the student, it will be a repository for the great examples of the Art. These are the materials on which Genius is to work, and without which the strongest intellect may be fruitlessly, or deviously, employed." Sir Joshua did not live to see this aspect of the Academy's work bear fruit; but just before his death there was much talk in the Academy of purchasing an estate belonging to the Chartered Society of Artists, consisting of a number of rooms with a piece of land adjoining; and Sir Joshua offered to lend the whole, or any part, of his own collection of old masters for the study of students. According to Barry, however, this scheme was brought to nothing by the opposition of Sir William Chambers. It would, however, be some consolation to Sir Joshua to know that among the pictures which went to form the infant National Gallery were not only works from his own brush, but a much-prized painting from his own collection, Sebastien Bourdon's *Return of the Ark* [PLATE III, J], which was bequeathed by him to Sir George Beaumont. It was, indeed, neglect by the Royal Academy to take any definite steps to carry out a scheme such as that adumbrated by Sir Joshua, which gave additional force to the idea of establishing a separate and independent gallery. In the forefront of those who urged that something be done, and done quickly, was James Barry, whose advocacy was not likely to sweeten the affair in the nostrils of his fellow academicians. On several occasions at meetings of the Royal Academy he urged that some part of their property should be laid out "in the purchase of some one or more exemplars of ancient art and a room, or rooms, to put them in. This beginning, which would come so gracefully and with such peculiar propriety from the Academy, would, with a gen-

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erous public that only wants such an occasion directing its energy, soon fructify and extend to a National Gallery which, whilst it would complete the views of the Academy with respect to the education of its pupils, would also no less beneficially extend to the improvement and entertainment of the nation at large. . . . With respect to the Arts our poor, neglected public are left to form their hearts and their understandings upon those lessons not of morality and philanthropy, but of envy, malignity and horrible disorder which everywhere stare them in the face in the profligate caricature furniture of print-shop windows." The source from which Barry proposed to obtain the necessary money was the Pension List of the Royal Academy, and this, of course, was not likely to add to the popularity of his scheme. But with due allowance for the fact that Barry's feelings were always inclined to override his judgment, he had evidently got to the root of the matter; and it is interesting to notice that he is among the first, if not the first, to use the term "National Gallery."

The chief alternative proposal by other members of the Royal Academy seems to have been that of Farington, who suggested that the Academy should allow annually a certain sum to form a National Gallery by employing each academician to paint one picture; and of this scheme he records Northcote's warm approval. Fortunately this proposal for two institutions to take in each other's washing came to nothing. Of far greater importance was the action of Noel Desenfans and Sir P. F. Bourgeois, which led to the foundation of the Dulwich Gallery. For some years Desenfans had been collecting pictures on behalf of Stanilas Poniatowski, King of Poland, for a National Gallery at Warsaw. In 1795, however, with the final partition of Poland, these plans collapsed, and Desenfans was left with the bulk of the pictures on his hands. He published, in 1799, *A Plan for establishing a National Gallery in London,* to which he undertook to contribute liberally in pictures and money; but coldness on the part of the Government, and Desenfans' death in 1807, caused the scheme to come to nothing. The bulk of his collection passed to Bourgeois, however, who had been Desenfans' collaborator both as a collector and dealer; and he sought to further Desenfans' intentions. In 1810 he wrote to the Duke of Portland (the ground landlord of his house in Charlotte Street and Portland Road) asking him to convert the leasehold into freehold, so that he might throw open his collection gratuitously to artists as well as to the public. The Duke wrote back saying that he had neither the power nor the inclination to comply with the request; and eventually the collection, with an endowment, was left to Dulwich College, and forms the most important part of the collection there. The Dulwich Gallery was in some degree thrown open to the public in 1814, and at once attracted a considerable number of students for copying and other purposes. This evidently lent weight to the demand for a National Gallery by emphasizing the necessity and value of such an institution; and no doubt the throwing open to the public of such fine collections as those of the Marquis of Stafford and Sir John Leicester had a similar effect.

Equally significant was the foundation of the British Institution in 1805. Among its aims was "to form a public gallery of the works of British artists with a few selected specimens of each of the great schools." The King was patron, the Prince of Wales vice-patron, and there were hereditary and life governors. It was managed by a Committee of Directors and a Committee of Managers drawn from the leading art connoisseurs of the day. The lease was acquired of a building in Pall Mall, and there, from 1806 onward, was organised a series of annual exhibitions in which old masters drawn from the chief private collections of the country played a very prominent part. As an institution it was bitterly criticised. The Royal Academy, or, at least, individual members thereof, resented the management being in the hands of connoisseurs; and certainly the numerous schemes which sought to encourage contemporary painting by the offer of premiums did little, directly, to promote the interest of contemporary British art. But the Old Master exhibitions were on quite another plane. Here, again, critical members of the Academy sought to discredit the Institution by casting doubt on the authenticity of the works exhibited. Yet the quality of the paintings exhibited, and the extent to which they were studied and copied, witness the Institution serving, however imperfectly, some of the ends for which a National Gallery was designed. The influence of such works as Rubens's *Château de Steen* [PLATE IV, K] and Rembrandt's *Mill* upon Crome, Turner and Constable, demonstrates the debt of English landscape painting to the exhibitions: and the generous gifts of the Institution to the National Gallery must not be forgotten. It is all the more curious that the Institution should have occasioned one of the most severe contemporary criticisms of the scheme for a National Gallery. Writing to Archdeacon Fisher in 1822, Constable said: "I could not help feeling as I did when I last wrote to you on what I saw at the British Institution. Should there be a National Gallery (which is talked of), there will be an end of the art in poor old England, and she will become, in all that relates to painting, as much a nonentity as every other

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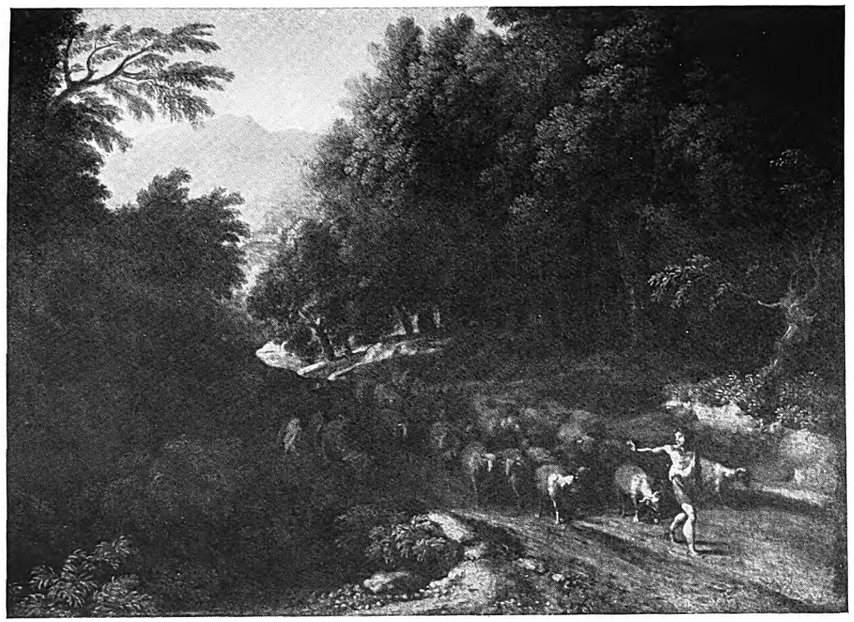
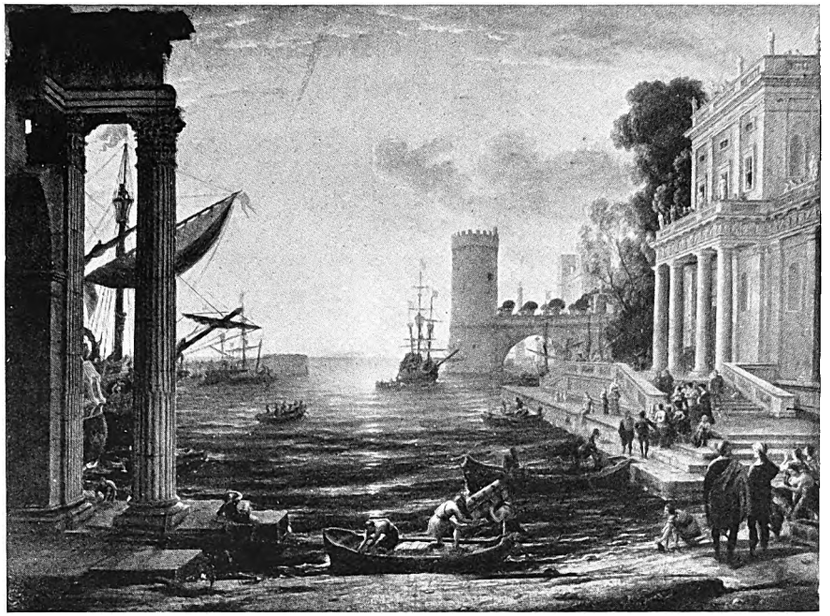


F—View near Albano, by Gaspard Poussin. Canvas, 48 cm. by 66 cm. (Holwell-Carr Bequest, 1831)



G—Embarkation of the Queen of Sheba, by Claude Gellée. Canvas, 1.49 m. by 2 m. (Angerstein Collection, 1824)

H—Erminia and the Shepherd, by Annibale Carracci. Canvas, 1.46 m. by 2.13 m. (Angerstein Collection, 1824)

J—The Return of the Ark from Captivity, by Sebastien Bourdon. Canvas, 1.04 m. by 1.34 m. (Presented by Sir George Beaumont, 1826)

Plate III. The Foundation of the National Gallery

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K—Autumn: the Château de Steen, by Rubens. Panel, 1.34 m. by 2.36 m. (Presented by Sir George Beaumont, 1826)

L—St. George and the Dragon, by Domenichino. Panel, 52 cm. by 63 cm. (Holwell-Carr Bequest, 1831)

Plate IV. The Foundation of the National Gallery

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country that has one; the reason is plain, the manufacturers of pictures are then made the criterions of perfection instead of nature." Yet Constable discounted this hasty judgment by his own practice and by enthusiastic references later to the Rembrandts, the Rubens and the Gaspar Poussins in the newly-founded Gallery. "Indeed, nowhere," he says, "does landscape stand higher than under that roof."

An honourable exception to the indifference and selfishness of the members of the Royal Academy was the attitude of Benjamin West; and for him must be claimed no inconsiderable share in urging upon public authorities the need for action. In his case the influence of French example played an important part. During the Peace of Amiens, West rushed over to Paris to see the newly-arranged National Collections, and there met Denon, who expounded at length the schemes of the French Government for encouraging the Arts. West visited the Louvre in company with Charles James Fox and Sir Francis Baring, and on putting his views before Fox secured from him the assurance that "if ever I have it in my power to influence our Government to promote the Arts, the conversation that we have had to-day shall not be forgotten." Later in London West brought the matter before Sir Charles Long and Sir Abraham Hume, and Long undertook to get Pitt's support. Pressure of business, however, prevented Pitt taking action, and when Fox succeeded to office he died before he could redeem his promise. Percival, his successor, definitely refused help, but at an Academy dinner in 1812 West was able to put his views before him, and events seemed working towards a favourable conclusion when Percival was assassinated. Yet West's efforts were not entirely without result, since Sir Charles Long was among those primarily instrumental in bringing about the foundation of the Gallery, and one of its early benefactors.

The best intentions in the world, however, could never have brought these ideas and schemes to maturity unless circumstances had put the necessary material in the hands of their promoters. Compared with most continental countries England was at a disadvantage in forming a National Gallery. There was no great princely collection available to provide a nucleus, and up to about 1770 the number of private collections which could provide useful material was strictly limited. During the eighteenth century England had become a leading buyer in the continental picture market; but the supply of works was limited mainly to examples from Holland and Flanders, and to Italian work either produced for the English market or of conspicuously second-rate quality. Events at the end of the eighteenth century, however, changed all this completely. Prominent among these was the French Revolution, which brought into the market a considerable number of older French collections, and provided also material for the formation of collections by *nouveaux riches*, which in turn were quickly brought to the hammer. Of the 105 pictures which formed the National Gallery in 1831, no less than eighteen came directly from French collections broken up at the turn of the century. Notable examples were the two Claudes (*The Queen of Sheba* and the *Isaac and Rebecca*), from the Bouillon Collection, and eight pictures from the Orleans Collection, of which the most notable was the Sebastian del Piombo *Lazarus*; while casting back to an earlier generation the two Bacchanalian scenes by Nicolas Poussin had been in the possession of Richelieu. The history of the Orleans Collection is typical of others less well known. Formed mainly by the famous Regent, it was sold in two parts by Philippe Egalité. The Italian and French pictures were bought by Laborde de Mereville, and resold in England to a syndicate composed of the Duke of Bridgewater, the Earl of Carlisle and the Marquis of Stafford. These buyers selected pictures for their own collections and caused the rest to be exhibited and sold by private contract. Such was the enthusiasm aroused by the exhibition that the receipts from entrance fees alone came to about £10,000; and it was remarked at the time that "until the arrival of the Orleans Collection in England the prevailing taste and fashion had been for the acquisition of pictures of the Flemish and Dutch schools. . . . From that time a new turn was given to the taste for collecting in this country."[1] The Flemish and Dutch pictures of the collection were also sold to an English syndicate, who disposed of their purchase mainly by private contract. Acquisitions by the National Gallery from the Orleans Collection were not limited to those made in early days; for from that collection also were to come, among other pictures, Raphael's *Madonna of the Tower* and *Procession to Calvary*. Thus the importance of the Orleans sale, from the point of view of the Gallery, cannot easily be exaggerated.

Further great events which influenced picture-collecting in England were Napoleon's campaigns in Italy and Spain. In Italy Napoleon did not actually lay hands upon the pictures in private collections; but his demand for money contributions was such as to force the Italian nobility to dispose of their pictures. Ready buyers were found among Italian bankers and the Commissaries of the French Army, who resold their purchases to agents of collectors in France and England. Very soon, however, these agents were busy with direct dealing, and a horde

[1] Buchanan, *Memoirs of Painting*. Vol. I.

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of speculators descended upon Italy seeking what they could devour. A common method was for a syndicate of two or more people in this country to employ one of these agents; sometimes, though more rarely, these agents bought on their own account on the chance of reselling later. The names of these freebooters are rarely recorded in the Dictionary of National Biography; and though many of them professed to be artists, they find no place in Bryan or Thieme-Becker. The fullest account of their activities is given in *Memoirs of Painting*, by W. Buchanan, himself a remarkable figure among fishers in the troubled waters of the time. But whatever may have been the morals of these individuals, their efforts brought into England some of her greatest paintings; and in the National Gallery of 1831, twenty had come from Italy through the hands of these adventurers. As might be expected, these Italian purchases formed a larger proportion of the Holwell-Carr Collection than of the Angerstein and Beaumont pictures, which were brought together at a rather earlier date. Holwell-Carr himself had in 1805 combined with Buchanan and Champernowne in a picture-exporting business, but in 1806 the partnership was dissolved (so Buchanan tells us) on the ground that the opinions of Champernowne and Holwell-Carr were a great deal too cautious, in the opinion of Buchanan, for the acquisition of works of art during a period of war. For "cautious" it would probably be a convincing gloss to substitute "scrupulous."

Almost the pioneer in these picture-gathering enterprises was one Thomas Moore Slade. In 1774 he visited Italy intending to stay in Venice two or three weeks, but held captive by the charms of a certain Contessa, remained there almost two years. During this period he arranged to share with Udney, then English Consul at Venice, in purchasing the Vitturi Collection. Udney, however, could not, or would not, meet his share of the obligations created by the purchase, and Slade was left with the whole collection on his hands, which he managed, after some difficulty, to import into this country and to sell. His operations, however, entirely pale before those of Buchanan. Buchanan's chief agent in Italy was James Irvine, and his adventures are characteristic of those encountered by entrepreneurs of his type. To his efforts the nation owes, among other pictures, Titian's *Bacchus and Ariadne*, from the Aldobrandini Palace, and the Rubens *Triumph*, the *Chateau de Steen* and the *Peace and War* in the National Gallery and the Rubens *Rainbow Landscape* in the Wallace Collection; all of which he obtained as the result of a raid on the Balbi Palace in Genoa. His operations were not always unhampered. For example, he had paid £1,000 for a large altarpiece by Domenichino in a town near Genoa, but the people of the town rose *en masse*, threatening to pull down the church if the altarpiece was not immediately replaced; and in 1806 he writes to Buchanan in connection with the purchase of a Veronese, expressing the fear lest "some agents who are connected with Wilson get scent of it." Wilson was one of the most pertinacious of Irvine's rivals. Even when the purchase of a picture was safely negotiated, it was not always easy to get it out of Italy. Italian ports were blockaded by British vessels, and pictures sometimes could only leave the country with the aid of neutrals, or by vessels having forged papers. When the resources of Italy appeared, for the time being, to be drained, Buchanan turned his attention to Spain. Here he employed as agent Mr. G. Augustus Wallis, "generally known on the continent by the name of the English Poussin." Wallis had an even more ticklish task than Irvine. He went to Spain in 1807, and found great difficulty in realising the credits he carried with him; but among his triumphs must be included negotiating the sale of the collection which included the Rokeby Velazquez. He, like Irvine, had his difficulties. Having purchased from a convent six pictures by Rubens, the inhabitants of the village made difficulties over their removal. Mr. Wallis thereupon bribed a French general by the gift of two pictures to provide a military escort for the removal of the whole six. Then Buchanan sadly notes, "The two selected by the French general are now in the Gallery of the Louvre; and the other four ought to have been transmitted to Mr. Buchanan . . . . from some arrangements, however, among the parties on the spot which have never been satisfactorily accounted for to him, it was afterwards made to appear that they had attracted the attention of the Government of Buonaparte, who demanded them as its property." Buchanan himself was an enthusiastic advocate for the establishment of a National Gallery. Repeatedly in his writings he mentions his attempts to sell his importations to the Government as the beginning of a public gallery, no doubt at an adequate profit. Pitt, however, resisted the tempter with complete success. Yet Buchanan built better perhaps than he dreamt at the time, and the concluding sentence of his book may justly serve him as an epitaph: "Should the National Gallery of this country ever be formed upon a scale worthy of the British nation, the result of his [Buchanan's] past exertions cannot fail to meet the eye of the observer at every glance which he may cast along its walls."

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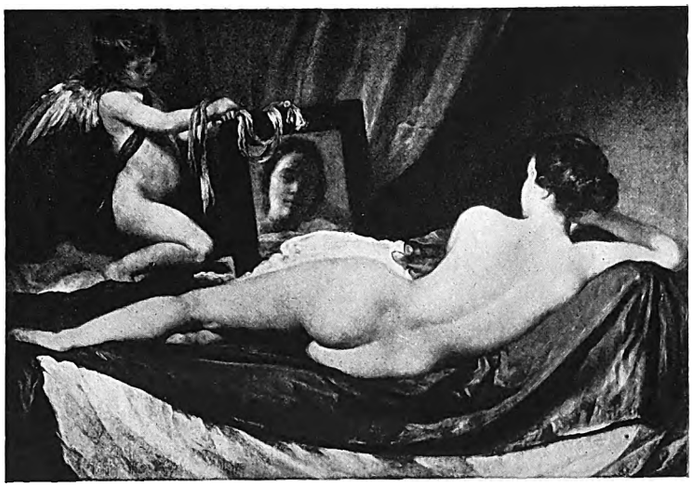

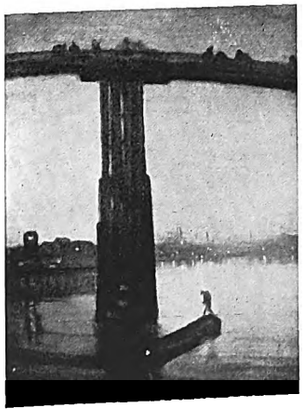

Pictures by Masaccio, Holbein, Lucas van Leyden, Velazquez, Blake, Rossetti, Millais, Whistler and Degas; acquired wholly or in part through the National Art Collections Fund

Plate I. Twenty-one Years of the National Art Collections Fund

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TWENTY-ONE YEARS OF THE NATIONAL ART COLLECTIONS FUND

BY D. S. MacColl

THE National Art Collections Fund comes of age in the present year of grace: the celebration will be its Annual Meeting at the Hotel Victoria on May 30, addressed by the Prime Minister and followed by a birthday tea-party, accompanied, I hope, by a cake with twenty-one candles. I am to give a brief account here of the Society's birth, teething, and lusty growth.

In 1903 times were bad: there had been a period of blight at the National and Tate Galleries; ancient paintings had been slipping away to America; modern were despised or neglected, and it was felt by some of us that there was need of an outside, independent body to do the double work of rescue and forestalling, though for both the day was waxing late, since prices were bounding upwards. On June 10 in that year I received a letter from a lady of remarkable artistic learning and public spirit, Mrs. Herringham.[1] She had borne in mind a project I had sketched in the *Saturday Review* of December 15 1900, for the foundation of a "Friends of the National Gallery," and now revived it with the offer, "if I really meant it," of £200 for initial expenses. It is easy to make suggestions: Lady Herringham, by this act, became the real Founder of the Fund. The fiery cross was at once sent out: Mr. Roger Fry joined in recruiting; we secured the support of Sir Claude Phillips, who had written often and vigorously about the drain of masterpieces; of Sir Sidney Colvin, and of other elder critics and connoisseurs. A preliminary meeting was called at Lady Herringham's with Lord Crawford as its obvious chairman, and subscribers were roped in.

En partant de la Golfe d'Otrante
Nous étions trente,

but we did not suffer all the fates of Hugo's Adventurers; by November 9 we were 296, and it was possible to hold a General Meeting at Burlington House on the 11th to settle our constitution. A decorative Council and a working Executive were appointed; Lord Crawford confirmed as Chairman; the late Lord Grimthorpe (presently succeeded by Mr. R. H. Benson) as Treasurer; Sir Robert Witt and Sir Isidore Spielmann as Joint Secretaries. The enlisting of the energy and enthusiasm of the former was another of Lady Herringham's good deeds, and after a strenuous life as Secretary he succeeded to a more strenuous as Chairman when, after a memorable term of office, Lord Crawford's political duties compelled his semi-retirement as President. Sir Isidore was equally devoted, so long as his health permitted, and he found us economical quarters as Cox to the Box of the St. Louis Exhibition Committee.

Meantime the original scope of the new Society had been enlarged. There had been quietly in existence already a "Friends of the British Museum." Sir A. Wollaston Franks, during his life-time, had devoted £1,000 a year from his own pocket to purchases for his department (the so-called "Mediæval Antiquities"). At his death that generous and amiable collector, the late Max Rosenheim, and Lord Carmichael stepped in and formed a small group of helpers for the successor to the Keepership, Sir Hercules Read, who wished to see a wider body, like the Fund, constituted, and had spoken of the project to his trustees. This group joined the Fund, and two Committees, A and B, were formed, the first for the purchase of pictures, the second for sculpture and objects of art generally. As time went on relations were knit with South Kensington also, and local correspondents appointed in provincial centres. A few purchases were made from the funds subscribed, and then a first special appeal was addressed to members and their friends for the acquisition of Whistler's Nocturne, *Battersea Bridge*. This, like all the appeals, except a rather half-hearted one, was successful, and after those skirmishes came our first great engagement. A society started with such excellent intentions is apt to expect general sympathy or even affection; but it must be a pretty general experience that there is a chilly period to go through, when more good advice and criticism than support is bestowed, and a gloomy world of busy and jealous censors, private and public, reveals itself. We had that tonic experience. The unregenerate National Gallery, in the earliest period, was so lukewarm that it was doubtful whether our gifts would be welcomed: the artists were like Tennyson's publishers, who looked on Farringford and said, "See how our money is being spent"; the rich pled their charities, like Judas when he objected that money spent on precious oils was not given to the poor; and the correspondents of the newspapers were like themselves, and said anything that came into what they would have

[1] Afterwards Lady Herringham. For simplicity, from this point, I will use current titles.

On fit ducs et grands de Castille
Mes neuf compagnons de bonheur.

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called their mind. Therefore, when in November of 1903 it was announced that the Rokeby *Venus* was for sale at £45,000, and the Fund appealed publicly for its purchase, the darkest suspicions were aroused. We were accused of being in conspiracy with the dealers to send up prices, by people who did not realize that a New World had been called in to redress the bank balances of the Old by depleting its collections. Artists, moreover, declared that the picture was not a Velazquez; others, that his *Venus* had been burned, or that this *Venus* had been in a fire and heavily restored; others yet, ignorant or forgetful of the Prado, that the blue of the Cupid's scarf was modern pigment, impossible for Velazquez.[2] None of this was true, but it made heavy weather. The substance of objection was the intervention between owner and nation of a firm of dealers, supposed to be making an enormous profit. In fact, I believe, when Messrs. Agnew had under the form of subscription reduced the price by 5,000 guineas, their profit was small, and Mr. Fairfax Murray, who was associated with the firm as expert, and not a wealthy man, subscribed £5,000. We first scraped together between three and four thousand pounds, and then came the donation (through Sir Herbert Cook) of £10,000 from "An Englishman." We had appealed to the public, to the National Gallery, and to the Treasury (bearding Mr. Asquith in his den as Chancellor of the Exchequer). The last two were obdurate; the public and our members brought up the amount to £20,398 by January 5, 1906, the limit originally set by Messrs. Agnew. We seemed to be checkmated, but there was a King's move in reserve. King Edward dropped a word of regret that the picture should be lost; the result was a bunch of handsome subscriptions, headed by Lord Michelham with £8,000, and by the 24th the picture was the nation's.

Our case was more desperate when the next great battle had to be fought in 1909. The Norfolk Holbein had been so long at the National Gallery that people had come to think it public property and resented its sale; it was again a matter of buying from a firm of dealers, and the price doubly enormous; the late Mr. Frick had £72,000 ready for Messrs. P. and D. Colnaghi, but the Duke had stipulated for an option to the National Gallery, and a month was given them. The National Gallery, which now appealed to the Fund (April 30), was £10,000 in debt over the Hals purchase; the Treasury was reluctant, and Mr. Lloyd George's 'henroost' Budget had shut the purses of the wealthy (April 29). It was argued on our Board that "with the Income Tax at 20d. in the £" (dream of it!) "those sources of revenue" (i.e., "very well-to-do people") "must, to a large extent, be exhausted." However, the Treasury decided to make a grant of £10,000 if there were a generous response from the public. Messrs. Colnaghi, under the form of subscription, reduced the price to £70,000, and the Fund, on May 10, "set the slug-horn to its lips" and appealed for £60,000. The term set was nominally the end of May, actually June 1. By May 26, apart from the Treasury grant, we had only £6,751, and a last desperate appeal went to the Press. The fatal day came: Sir Charles Holroyd was sitting forlornly by the picture till Mr. Mackay, of Colnaghi's, should come to claim it, and I remember a gloomy luncheon with the two Secretaries as the hands of the clock moved on. Then a letter dropped from the blue to ask how much was still wanted, and when a reply had been wired, a telegram arrived at 3 p.m. to offer £40,000. It sounded like a hoax, too good to be true, and there was just time before the closing hour for one of the Secretaries to collect Sir Charles and Mr. Mackay and race to the Bank of England to verify the incredible news. The donor was a lady, now dead, who obstinately refused to have her name published, a name that would have conveyed nothing apart from the gift. She deserves eternal honour and an annual wreath at Trafalgar Square. A balance of £6,500 was still to be found, but that was accomplished. Then there was another royal move. King Edward, who had already become patron of the Fund, signified his satisfaction with its work by initiating a Reserve Fund for emergencies, and subscriptions followed from the present King and Queen. The Fund had passed through its stormy period and become an established national institution.

It is impossible here to continue the chronicle, and these things are written in the summary issued last year.[3] Purchases have not been confined to ancient pictures; the modern also have had their share, and the foundation of the Contemporary Art Society in 1910, again with the help of two ladies, Mrs. (Judge) Evans and Lady Ottoline Morrell, has released the Fund from the more adventurous fields of recent native and foreign art. Sculpture, Prints and Drawings, Ceramics, Metal Work, Textiles, the whole Museum field, Western and Oriental, has been cultivated, and if all the objects acquired

[2] It has since been proved through chemical analysis by Professor Lawrie that the pigment, azurite (combined with smalt), was possible only in Velazquez' time, since the mine was exhausted or closed about the middle of the XVII century.

[3] *The National Art Collections Fund and its Achievements.* Offices of the Fund, Hertford House, Manchester Square, W.1.

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Egyptian Wooden Figure of 4200 B.C., Greek Bronze Relief of 4th Century, B.C., Chinese Wooden Figure of 12th-13th Century A.D., English Tiles of 14th Century; Sculpture by Rodin and Havard Thomas; Paintings by Alfred Stevens, Wilson Steer and Augustus John; acquired wholly or in part through the National Art Collections Fund

Plate II. Twenty-one Years of the National Art Collections Fund

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wholly or in part by the Fund could be exhibited together they would form a various collection worthy by itself to rank as a national museum. The gifts have been widely scattered. Not only the strictly national collections, English, Scottish, Irish, and Colonial, have benefited: the University Galleries, the Advocates' Library, provincial galleries and museums, nearly fifty institutions all told, the Palace of Hampton Court, the Abbey of Westminster and the adjoining Embankment Gardens are witnesses to the Fund's activities. Between four and five hundred gifts have passed through our hands, numbering thousands of objects; a sum of £200,000 has been raised by the Funds exertions. Pecuniary legacies and donations stand at about £5,000, and the Reserve at about £1,400.

The membership has steadily grown, and, in spite of annual losses by death or withdrawal from other causes, has now reached 3,700. That is a modest figure in a population of 40,000,000, and it would be considerably smaller but for the policy of privileges and "treats." Members have free entry to the public collections on pay-days, invitations to the private views of new features at the museums and galleries, and two or more visits a year to royal or private collections. The subscriber may be said to get his guinea's worth in these privileges, and the type of member who joins from that motive does not show all the readiness of the early recruits to go beyond the minimum subscription. But the race of benefactors has not altogether been cut off by these eviller days; the late Arthur Serena may be named for one, and regretted.

The character of the Fund has inevitably changed with time. The free-lances of early days have some of them died or retired, others have become officials of museums or trustees. Hence the tendency to become a supernumerary limb or liaison body to the Collections, and a regular supplementer of their purchase-grants. The general alertness of the Museum and Gallery staffs no doubt renders it less needful than it was for an independent body to be on the watch itself, and it is easier to allocate funds now to one, now to another of the hungry departments, than to go out and look for rare and neglected things. The real danger of such a hand-to-mouth policy is that the money is spent as it comes in upon things which have a strong "museum" appeal, but are not always signal works of beauty such as were originally in mind. For these money would have to be hoarded, and that, in or out of the museums, is never a popular policy. As against such a policy is the despair of saving anything like what would be called for at present values to meet a first-class emergency. But it is desirable that the Reserve should be strengthened by gifts and bequests, if only to make a good start for a big appeal. The Fund has endeavoured, by pressure on the Government, and by the formation of lists of treasures in private hands, to guard in advance against intolerable losses, but we must still depend upon increased numbers, and should aim, in this birthday year, at reaching not less than the round figure of 5,000.

DIPTYCHS BY ROGIER VAN DER WEYDEN—II

BY G. HULIN DE LOO

II.—THE DIPTYCH OF LAURENT DE FROIMONT.[1]

HISTORICAL events have recently given the portrait called *Laurent de* Froimont by Rogier van der Weyden an increase of celebrity and a new abode.

Moved by the same ideal of redintegrating great dismembered masterpieces, which had led to the reconstitution of the *Adoration of the Lamb* in Ghent, the Belgian Government, in the year 1920, offered to Italy as a present the only first-class Veronese which Belgium could boast of, *Juno pouring her treasures on Venice*, a severed part of the ceiling in the "Sala del Consiglio dei Dieci" of the Palace of the Doges. In grateful return, in the following year, the Italian Government gave Belgium the *Laurent de Froimont* portrait [PLATE I, B], till then preserved in the Reale Accademia of Venice. It was placed in the Musée Royal des Beaux Arts de Belgique at Brussels.

It represents a young man of refined appearance, dressed after the fashion of about 1455-1460, with hands joined in prayer. On either side of the head a calligraphic inscription in gothic letters forms the motto:

Raison lensaigne

On the back of the panel, in black and white, *Saint Laurence in a niche*. In the upper corner an erased coat of arms, and a scroll bearing the word Froimont

In spite of many efforts, I have not so far succeeded in finding anything concerning the portrayed person's biography. His looks suggest a distinguished social position. The possession of a motto (Raison lensaigne) implies both a certain rank and intellectual cultivation. Besides, a young man ordering such a diptych by the most

[1] The first article in this series appeared in our issue for August, 1923.

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celebrated artist of the time must have been in possession of ample pecuniary means. Whether he was one of the duke's officials, or a feudal lord, a rich merchant of Bruges or a Brussels patrician, he must have left some traces in our archives; however, no clue has been found yet.

Was his Christian name really Laurent? We infer this from the image of Saint Laurence on the back of the panel, and the conclusion is the more probable because the figure of the saint is associated with the coat of arms of the donor; but, even in the Netherlands, a few cases are known where a personal devotion to some other saint led to the substitution of his image to that of the patron saint. The word "Froimont" written on the scroll adjoining the coat of arms, is taken to be the family name; unfortunately, there were several distinct families of that name in Hainault, Flanders, Brabant, and Liège. If the coat of arms had not been stupidly erased, our task would be comparatively easy, but now nothing shows whither to direct our inquiry. It is even possible that "Froimont" be, not the patronymic, but the name of the chief feudal possession: many gentlemen of the fifteenth century were commonly called in that way, so he may have been known as "Le sire de Froimont." Here, again, a fatal circumstance is the multiplicity of localities of that name: I know of a full dozen, dispersed over four provinces.

The *Virgin and Child* [PLATE I, A], which constituted the other half of the diptych seems to have escaped the notice of most art historians,[2] probably owing to the circumstance that the picture is not in the museum of Caen, but forms part of the Mancel legacy, a separate, once private collection, which, though public, is seldom visited. There is no doubt about the connexion between the two panels: not only do their measures agree,[3] but both show, similarly placed on their backgrounds, inscriptions in exactly the same decorative writing (dotted like stitches of a gold-thread embroidery). These inscriptions are a unique case among Rogier's Virgins; nor is any other instance known among his portraits. Both pictures come from Italy: the portrait was till 1921 in the Venice Museum and previously in the Manfrin Collection; the Caen *Virgin* comes from the collection of Cardinal Fesch.

Moreover, there are, concerning each panel considered apart, reasons for assigning them the earliest place in our series of diptychs. About the portrait, I will point only to the particularly careful treatment of the hands, easily explained if we suppose them to represent a new task undertaken by the artist, a first stylization after nature, whereas the hands of the four other portraits already suggest a more abstract treatment, a more mechanical routine. As for the Virgin, let us note that her face closely resembles the beautiful Virgin of the St. Columba triptych at Munich, which must have been painted somewhat before 1459. The exaggerated height of the forehead, and its construction, the curve of which is not simply convex, but slightly depressed at the sides, may suggest a very late date, since these features were generally adopted in the following period, apparently under the influence of Dieric Bouts, but it should be observed that they already appear in the Clugny *Annunciation*, in which the head of the Virgin is also seen full face, and which also shows the same extreme elongation of the eyes. On the other hand, the lower part of the face still retains its full oval; the chin is not yet weakened as it is in the Croy *Virgin with the Book*, dating from 1459 or 1460.

Dr. Friedrich Winkler, who evidently judges from the photographs only, mentions the Caen *Virgin and Child* as a free copy after the little Berlin *Madonna*. In my opinion the chronological order must be reversed. As I hope to show in a study devoted to the evolution of Rogier's Virgin type, the Berlin picture (whether it be from Rogier's own hand or chiefly a pupil's work), shows characteristics contemporary with the very last years of Rogier's life: the drawing of the lips and the less elongated slit of the eyes are decisive approaches towards the type adopted by the master's immediate followers, such as Memlinc, the master of the Prado *Redemption*, and others.

Moreover, the white linen surrounding the head and partly covering the throat, are the only almost identical feature in both pictures, whereas the rest of the Berlin composition is mainly a reversed repetition after the earlier Mathys *Virgin and Child*, at Caen is a parallel derivation from the same source.

The Froimont Virgin is of a fine quality, and no doubt by Rogier's hand, although possibly he may, in this case as in most others, have been helped by pupils in subordinate parts. The Virgin's face has nothing of the frigid insipidity which gives the Berlin *Madonna* such a soulless aspect. The state of preservation is not perfect, the unavoidable restoration, along the longitudinal crack, slightly disfigures the Virgin's left

[2] The picture is mentioned neither in Dr. Max Friedlander's *Von Eyck bis Bruegel* (2nd edition, Berlin, 1921) nor in Sir Martin Conway's *The Van Eycks and their followers* (London, 1921).

[3] The oak panel of the Caen *Virgin* has been thinned, then doubled with pinewood placed horizontally, and bordered in the same material. The painted surface, surrounded on all sides by an unpainted rim of about a half centimetre, measures 49 (alias 49½) centimetres in height, and 31.3 in width. The oak panel of the portrait shows a visible surface of 48.5 centimetres in height and 31.5 in width. The upper and lower edges are enlarged by a narrow strip of wood. In order to obtain exact joints, probably something more than the unpainted rim was cut off, which accounts for the height of the two panels not being mathematically equal.

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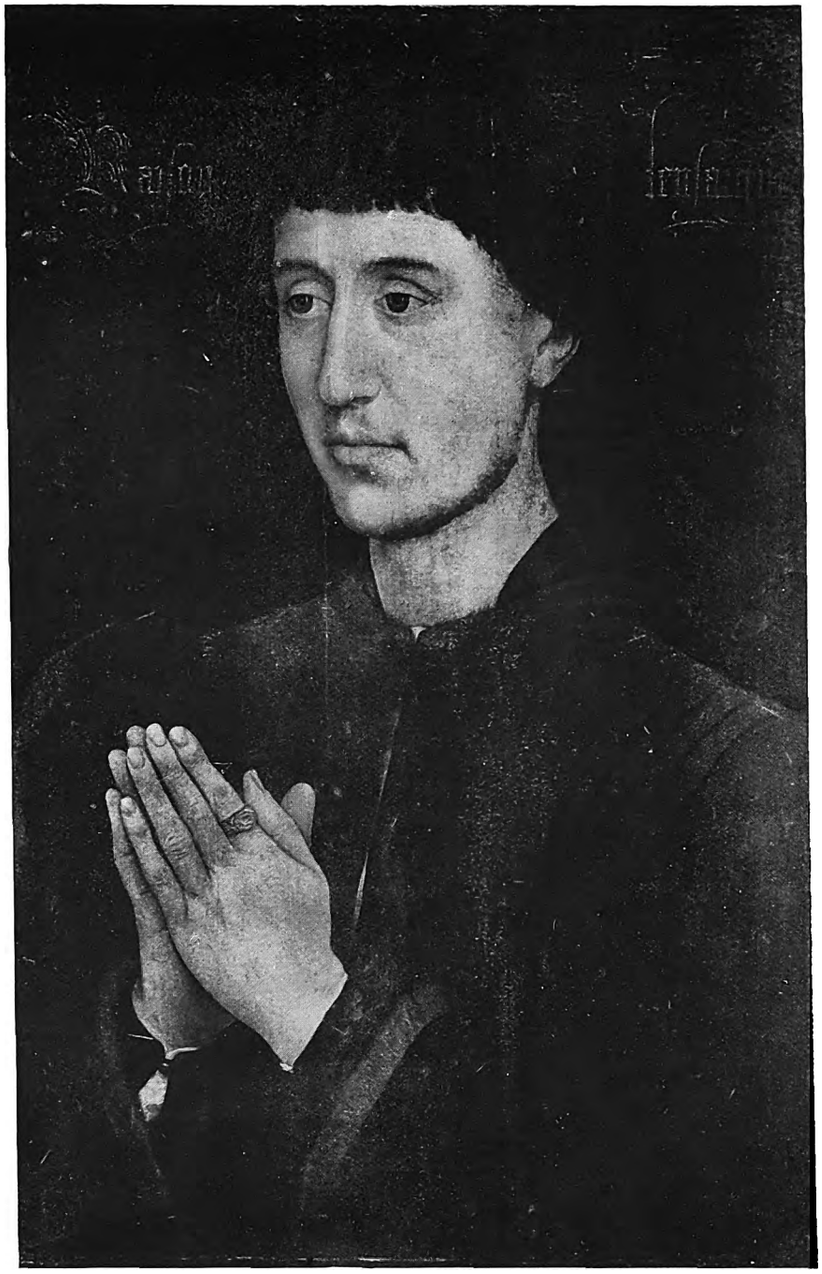
A—Virgin and Child, by Rogier van der Weyden. Panel, 49 or 49.5 cm. by 31.3 cm. (Mancel Collection, Caen)



B—Laurent de Froimont, by Rogier van der Weyden. Panel, 48.5 cm. by 31.5 cm. (Musée Royal des Beaux-Arts de Belgique, Brussels)

Plate I. Diptychs by Rogier van der Weyden—II

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C—Virgin and Child, by Rogier van der Weyden. Panel, 36.5 cm. by 27.3 cm. (M. Emile Renders, Bruges)

D—Maître Jean Gros, by Rogier van der Weyden. Panel, 36.5 cm. by 27.5 cm. (Mr. Martin A. Ryerson, Chicago)

Plate II. Diptychs by Rogier van der Weyden.—II

nostril, and left corner of the mouth; the ends of the left fingers, the entire left forearm and hand of the Child, part of his right knee and leg, crossed by the vertical split, are repainted. The mutilation of the inscriptions,[4] for instance, in the word *tecum*, sufficiently shows there are repaints in the background, which now appears black, but possibly was originally of a dark bottle-green. And there are some other restorations.

However, our readers should not be misled by the retouches on the photograph here reproduced, which, for instance, have greatly altered the character of the folds of the drapery, nor by the reflection of the varnish at the top of the forehead.

III.—THE DIPTYCH OF JEHAN GROS.

The unity of this diptych is proved beyond doubt by the heraldic emblems painted on the back of the panels.

The dexter wing consists of the hitherto completely unknown *Virgin and Child* [PLATE II, C], now belonging to M. Renders, at Bruges, who recently purchased it from the family Van Caloen, one of the oldest of the Bruges aristocracy, into whose possession it may have come by uninterrupted hereditary succession from the original owner.

The back of the panel has suffered much, but about two-thirds of the original painting remain, showing the gilt double pulley with its string and the motto: *Graces à Dieu* in large gothic letters—this the well-known *Gros* device.

The sinister wing of the diptych is the *Portrait of a Young Man Praying* [PLATE II, D], now the property of Mr. Martin A. Ryerson, of Chicago. The identity of the sitter, Jehan Gros, seigneur of Nieulande (in the isle of Zuid-Beveland) of Tarte-le-Chatel and Marliens (near Dijon) and of Crissey (near Dôle), is established from his armorial bearings, painted on the back of the panel, which have since long been recognised. I saw this portrait when it was still part of the famous Rodolphe Kann Collection, at Paris. Previously, it was in the collection of Dr. De Meyer, at Bruges, who had inherited it from his father. "The Connoisseur," xxiv, gave a good reproduction in colours.

Here we are in the presence of the portrait of a well-known personage, one of those clever officials who played such an efficient part in the history of the Burgundian dynasty and the centralisation of the Burgundian State. In 1469 we find "Maistre Jehan Gros le jeune" as first secretary of the Duke Charles the Bold, and auditor in the Chancelor's office. He fully enjoyed the duke's confidence, for he was one of the three ambassadors sent by him to Noyon in order to negotiate a truce with Louis XI, the two others being Ferry de Clugny, bishop of Tournay and Philippe Pot, seigneur de la Roche, Charles's first counsellor and chamberlain.

On February 4, 1472, (n. st.), being then described as first secretary, auditor of the seal and "contreroleur des domaines et finances," he married Guye de Messey, a niece of the duke's chancellor Hugonet de Saillans. He obtained the high and lucrative position of general "contreroleur" of all the duke's finances, a post which illness forced him to resign in 1477-78. In that capacity his doings seem to have been open to criticism, for, as the chronicle of André Wyts tells us, during the violent troubles after the tragic end of Charles the Bold, he was brought to trial before the States of Flanders at Ghent, on the charge of having, in a short time, accumulated so much wealth that it could not have been acquired in a regular way. Besides extensive estates, he possessed the richest furniture and silver plate. The latter was confiscated by judgment of the Court.

However, if Jehan Gros was disliked by the people, he continued to enjoy the favour and confidence of his princes: when the young heiress of the Burgundian States, Mary, had married the Archduke Maximilian, the latter created him a member of his privy council, his maitre d'hôtel, and, in 1478, treasurer of the Golden Fleece. His bad health made him resign the latter office in April 1484, and in December of the same year he died at Dijon, where he was buried in the Gros Chapel of the Church of St. Médard. He had married for the second time, his first wife having died in 1482, aged 48, and been buried in the Church of Ste. Waudru, at Mons.

At Bruges, near the Ostend Bridge, Jehan Gros had built a fine mansion, the Gros House, in which later on the Archduke Maxmilian was kept prisoner at the time of the Bruges rebellion. He was a great benefactor of the Church of St. Jacques, at Bruges: the collateral aisle was built at his expense, and in it he erected the altar of St. Leonard, an altar which he gave over in 1477 to the coopers' guild on certain conditions. Finally, let us add, he was the father of that Messire Ferry de Gros, Knight, whose sculptured tomb at Bruges is famous for its beautiful and rich ornamentations.

All this historical light and glamour of great wealth and luxury shines over Jean Gros *after* the death, in 1464, of the author of his portrait, Rogier van der Weyden. The question which chiefly interests us is the date of the portrait itself, and unfortunately the earlier biography of the model, until the year 1465, is extremely difficult to disentangle, because not only his father, but also his eldest brother, both bore the same Christian name, and, successively or simulta-

[4] *Ave Maria dominus tecum.*

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neously held identical or similar offices, a fact which lead genealogists and biographers into great confusion.[5]

The family was originally from Burgundy. The career of the father, Jehan Gros, seigneur of Tart-le-Chatel, and Marliens, near Dijon, is easiest to disengage; it begins in 1424, when he was "clerc des élus." Soon after he became "greffier" of the Chambers of Council of the duke at Dijon and at Dôle, held some other offices, then, in January, 1442 (n. st.), entered the Court of Accounts of Dijon as auditor, and was promoted in 1444 to a mastership "ad honores." Ordinary master from 1446, he was confirmed in the office for life in 1451, and died April 4, 1457 (n. st.). He was buried, with his wife Perrenette de Roye, in the church of the Abbey of Ste. Etienne at Dijon, under a sculptured tombstone. They left eight children: *Jehan Gros the elder* was killed at the Battle of Montlhéry in July, 1465. The children whom he left by his wife Philiberte de Pourlan, in 1498 concluded an arrangement for the construction of a chapel in the church of St. Michel at Dijon. By this authentic document we learn that he was, like his father, auditor and master of the accounts. He is also reported to have been auditor of the seal and secretary of the Duke Philip the Good, and his younger brother is said to have succeeded in his offices.

Here the difficulty begins. Only a careful comparison of handwritings could show whether the Jean Gros, who signs as an auditor in the Chancellor's office in 1456 is *Jean the elder* or *Jean the younger*. According to Coloma, who seems to be well informed, it is the signature of our Jean the younger, who still was holding the same office in 1473.

If the date, 1456, *really refers to our Jehan*, he cannot have been born long after 1430, for, although hereditary influence and ducal favour may have greatly facilitated his early accession to public office, he cannot have been much younger than 25 when he was made an auditor. In any case he certainly cannot have been much older, for his father, who was only beginning his career as a clerk, in 1424, was presumably still unmarried at that time. He married a widow, and our Jean the younger is only named in the third line among his surviving children.

If we start from the age of Jehan the younger's wife, Guye de Messey, we come to similar probabilities. As she was 48 years of age on her death in 1482, she must have been born in 1434, and was 37 when they married. The husband may not have been much older. In his portrait he looks a young man of about thirty, which would bring us approximately to 1460 for the date of the painting.

The external evidence of historical facts confirms the chronological estimate suggested by the modified, let us say, mollified manner of Rogier's interpretation which is here not so wilful as in earlier works; not to speak of the costume, and especially the cut of the hair, which conclusively proves the picture to belong to the master's late works.

When we examine, on the other panel, the type of the Virgin, it leads us to the same conclusion —that it is probably the latest among Rogier's hitherto known Virgins. Instead of the regular narrow oval, characteristic of his middle period, the face is decidedly broader on the level of the cheekbones and consequently the lower jaw appears comparatively narrow, as is the case with Bouts and Memlinc. Besides, the lips show a tendency towards expanding only in the middle of the red part, the corners being tight, a feature (also to be observed in the Croy *Virgin*) which leads to the pointed, protruding lips of Memlinc and the rather swollen pouting lips of the master of the Prado *Redemption*, adopted by many of the late fifteenth-century Brussels School. This feature is also marked in most of the earlier copies after Rogier.

The expression of the Virgin is very sweet and sensitive, and gives that impression of having a soul which is never found in imitators' work.

The pose of the face and the eyes immediately recall the charming Louvre drawing, used for the Donaueschingen picture. The attitude of the Virgin and the drapery are in a free and general way derived from the same type as the earlier Donaueschingen and Mathys Virgins. The right hand holding the Child is a variant after the same study which served for the Croy *Virgin* and also for a lost composition, the prototype of numerous imitations.[6]

As for the Child, it is taken, with slight variations, from the Child of the *St. Luke Madonna*. The head is not thrown so far back, the eyes are wider open, the right arm relaxed from its catalepsy, and the legs drawn closer together. The proportion of the head is reduced. However, the Child is the weak point in the picture: it is somewhat sluggish, lacking inner construction as if it had no skull nor jaws but only a stuffed skin: it does not give that impression of being a sculptured and coloured ivory which Rogier's children generally do. As this figure is an almost literal repetition, Rogier probably left its execution to a helper.

The well-preserved picture is remarkable for the harmonious charm of its colour. The Virgin is clad in blue with sleeves of bright red and gold

[5] I wish to express my thanks to Baron Albert van Zuylen, van Nyevelt, and to M. Renders, who helped me in these documentary researches.

[6] See Friedrich Winkler, *Der Meister von Flemalle und Rogier van der Weyden*, Strassburg, 1913, p. 71ff.

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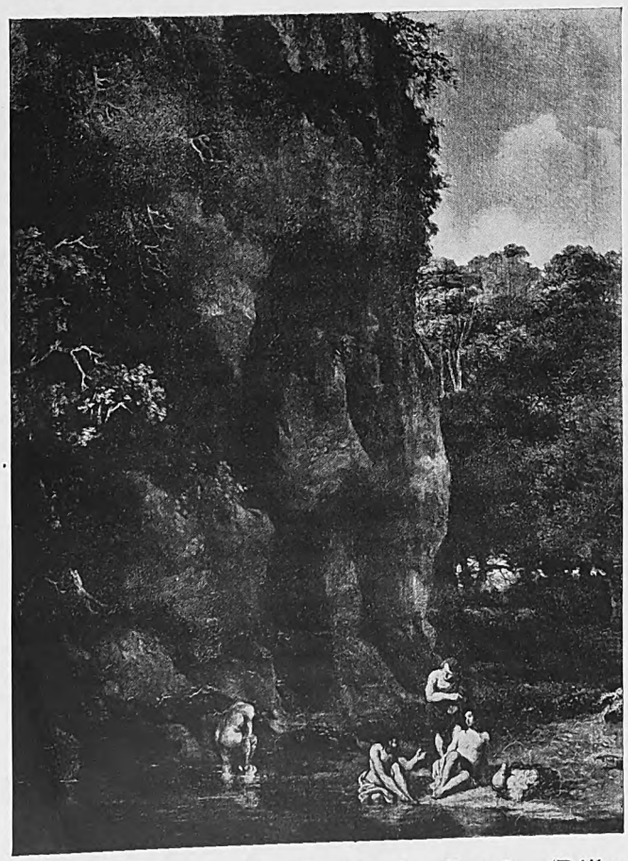
A—The Holy Women at the Sepulchre, by F. Bol. Detail. Canvas. (Royal Gallery, Copenhagen)

B—The angel leaving Tobias, by Rembrandt. Panel, 68 cm. by 52 cm. (Louvre)



C—The Bathers, by Eeckhout. Panel. (Rijksmuseum, Amsterdam)

D—Diana bathing, by Rembrandt. Panel, 45 cm. by 35 cm. (National Gallery)

brocade. A particularly fortunate improvement is the suppression of the narrow white linen which in other pictures surrounds the hair. Instead of this, the blue mantle is turned back leaving visible its lining which is of a beautiful green. The ground is of a dark-brown. I do not think that any other of Rogier's half-length Virgins are so distinguished in colour as is this picture, which, till now, has led so secluded an existence that no art historian knew it. It forms a valuable addition to the list of Rogier van der Weyden's work.

REMBRANDT PROBLEMS

BY ROGER FRY

FOR some years after Dr. Bode published his great book on Rembrandt, criticism was almost mute before so grand a display of authority, and the mere fact that a picture figured in his list was regarded by most people as a certificate of authenticity. But here and there dissentient voices arose. At first it was hardly more than whispered that some cases might need revision. Then when Dr. Valentiner brought out his addition to "Classiker der Kunst" with more than a hundred works to be newly added to the official list of Rembrandt's œuvre, the whispers became more distinctly audible, became evident in the pages of the BURLINGTON MAGAZINE, and it was felt that some day someone must attack the whole gigantic question. In fact there was a particular piece of art-historical territory around which a great many angels were hovering without definitely trusting their feet upon it. If one wished to be disagreeable one would add that in the person of Mr. John C. Van Dyke[1] the world had found an individual of that species which is so peculiarly useful under these circumstances. But to put it thus would be ungracious and ungrateful, for Mr. John C. Van Dyke has performed a very useful service. He has broken the spell. Now at last the problem must be tackled. We must come to some kind of consensus of the best opinion on the question of Rembrandt's œuvre.

Let us see what Mr. Van Dyke's case is. His arguments for revision are not altogether conclusive in themselves. He puts it thus: Bode's original list contains 643 works, the additional volume of Dr. Valentiner over a hundred. Rembrandt had seventy pupils or imitators in all. Now for all those seventy painters Mr. Van Dyke cannot find evidence "in catalogues and elsewhere" of more than a thousand extant pictures. How then are we to suppose that seven hundred of the master's works should be in existence? "Granting them [the pupils]," he says, "a superfluity of shiftlessness, laziness, illness and early death, still could not the seventy in their lifetime put out as many canvases as the one?"

Now, this argument of the number of pictures a painter ought to have produced is not a very safe one. It has been used, not too happily, in the opposite sense, in order to allot to Giorgione sufficient pictures to make up his probable count. But the fact is that artists vary immensely, not only in the length of their life, but in their productivity. Velasquez, for instance, certainly produced a very small body of works considering how long he exercised his profession. On the other hand, no one would be well advised to try to cut down Rubens's œuvre to what might be reasonably expected, on *a priori* grounds, for there can be no doubt that even the five hundred and fifty or so pictures which are still extant do not represent the whole of what he did. Among modern masters, Renoir's œuvre certainly runs into the thousands.

Now Rembrandt lived longer than Rubens; unlike Rubens he had almost no distractions from his art; he was not a great gentleman, courtier, ambassador, man of culture as Rubens was, he was a comparatively uneducated man, who read little but the Bible, who did not travel, who kept little or only low company; in fact, a man who, we may be pretty sure, did very little but paint every day and all day, decade after decade. One may be pretty sure that his total œuvre was far in excess of this tale of seven hundred, and that many Rembrandts have been lost to the world in one way or another. We may even hope that perhaps a good many unknown ones may still linger in some forgotten corner. This is not to say that Dr. Bode's seven hundred are all by Rembrandt; very few critics think they are; but that there is nothing *a priori* improbable in such a number of genuine Rembrandts being in existence.

Why then so comparatively few of the pupils' works? First of all, probably no one of them had quite so tyrannous a compulsion to paint, whatever the conditions of their life, as Rembrandt had. None of them can have had visual images which obsessed them with quite the intensity that Rembrandt's did. They would paint when they were in the mood, when they had orders, or they would, the less gifted among them, turn to other occupations as their want of talent became evident to them.

[1] *Rembrandt and his School.* A critical study of the Master and his pupils with a new assignment of their pictures. By John C. Van Dyke. 178 pp. and 47 pl. New York (Charles Scribner's Sons). £3 3s.

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But besides this it cannot be denied that there is a tendency—let us admit that it is only a tendency—to keep good pictures with greater care than bad ones. Posterity is far from being infallible, but as the questions of contemporary artistic politics and fashions fade into oblivion, pictures tend to be admired on their merits, and the extraordinary and outstanding merits of Rembrandt's painting has always appealed to a few connoisseurs and collectors, even when there was nothing like the halo attached to his name, or the market value to his pictures, that there is to-day.

Again, far more attention has been given to seeking out Rembrandt's works than those by Hoogstraten, Van der Pluym or Poorter. Had the same research been devoted to seeking out the works of Rembrandt's pupils that has been devoted to the master's works, the lost one thousand would probably be multiplied considerably. Goodness knows how many of these names might not be recovered from under the dirt of old varnish in the attics of small brocanteur's shops in all the Ghettos of Europe. But the fact is that most of these men probably never developed a real artistic personality. As long as they worked under the Master they produced a few colourable imitations of his style and then they degenerated into the nameless painters of innumerable furniture pieces. Doubtless the larger part of their œuvre must lie for ever catalogued under the simple heading of "*vieilles croûtes*." The fact is there is nothing to be gained by such calculations of probabilities. We must take the pictures as we find them, get a clear idea of the qualities of those which are authenticated beyond possibility of dispute, and, by comparison with these, arrive at a more or less certain attribution of the remainder. At the same time, we must also take as subsidiary points of departure such pictures of Rembrandt's pupils and imitators as are also authenticated, and focus from them converging rays upon the border cases.

This latter work Mr. Van Dyke has courageously undertaken. He goes through the known works of the main pupils, and then, on the strength of these, he attributes to each of them in turn the pictures hitherto ascribed to Rembrandt which he proposes to share out among them. The stylistic evidence, such as it is, on which he relies, is clearly, though rather briefly and dogmatically, stated, and his contentions are backed up by numerous reproductions, in which the confrontation of the pupil and the so-called Rembrandt is clearly made. No one can complain that Mr. Van Dyke has not put his cards on the table, but in doing so he has shown how unsatisfactory a hand he has got.

As one peruses, one by one, these interesting groups of pictures with the new attributions which their collocation is intended to demonstrate, one begins to see the sort of grounds upon which our author relies for his proofs. It begins to be evident that the general appearance of a picture, as seen in a photograph—the subject, the choice of accessories, the types of figure, in fact, what the picture is about, are the chief, if not the only grounds for his judgments. Of what the picture is, of its intimate quality, of its manner of handling whatever the contents, he seems to have no clear perception.

To take an instance, if he finds in a picture attributed to Rembrandt a figure which resembles a figure in an accepted Bol, down goes the Rembrandt to Bol without considering which is the copy and which the original. Here is a particularly illuminating case:—the "Rembrandt" (let us leave it undecided for the present) is *The Angel leaving Tobias* [PLATE B], of the Louvre. The figure of Tobias's wife standing in the house door with hands clasped and eyes raised in wonder towards the disappearing angel, recurs in Bol's *Three Marys at the Tomb* [PLATE A] at Copenhagen, but with the hands spread abroad instead of clasped. But the movement in the figure in the Louvre picture is perfectly understood, it is perfectly consistent, rhythmical and of a piece; in the other picture the movement of the arms destroys the rhythm and upsets the relation of the head to the torso. The figure is thin, empty and without its true volume. The Tobias in the Louvre picture is an old bearded man; he falls in humble adoration on the ground, resting on his hands, which are still clasped in prayer as though from a kneeling attitude he had fallen forward, moved by so sudden an impulse of excessive humility that he forgot to separate them. This is one of those psychological intuitions of which only Rembrandt seems to have been capable. In the Bol one of the Marys, an elderly woman, is seen in the same pose, but the idea of the movement is missed at every point. For one thing, the whole general structure is broken up by a sharp contrast between a dark robe and the white kerchief, and this division comes straight across the most important plane of the figure, completely destroying its plastic relief. Further than this, the shape of light and dark in the Louvre head and beard is repeated almost exactly in the Bol, though here, since it is a woman, an unexplained light in her kerchief has been invented in order to replace the beard.

Now, when to these curious facts we add the fact that the whole of the Bol is painted with thin, cutting, unsubstantial silhouettes, and that the Louvre picture is a miracle of plastic rich-

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ness and coherence, with the most marvellous balance of movements in depth, as opposed to the flat cardboard effect of the Bol, we can have no kind of doubt that the Louvre picture is by a great master and that the likeness between the two is due to the fact that a man, lacking in original invention pilfered all his ideas from it, and had not even the skill to conceal his theft. Rembrandt was so colossal a genius, and his pupils, for the most part, such merely skilful craftsmen, that it is not surprising that Rembrandts should exist which form, as it were, the starting points of different pupils. Such pictures necessarily have a superficial resemblance to one or more of the pupils' works, since these are in effect camouflaged copies of the Rembrandt picture in question. In such a case all depends on the relative quality of the two, and this needs a far more thorough examination than Mr. Van Dyke appears to have devoted to them.

I have gone at length into this example, which I think will be convincing to any candid observer who has a sense of pictorial design and who will take the trouble to compare the two pictures as reproduced side by side in Mr. Van Dyke's book. I have taken it also because I am familiar with every detail of the Louvre picture and have no kind of doubt in my own mind that no one but Rembrandt could have conceived and painted it.

Let us examine another example. On PLATE XII. is a reproduction of an acknowledged Eeckhout of women bathing in a stream at the foot of a high rock [PLATE C]. In the National Gallery is a small picture of Diana bathing in a woody landscape [PLATE D]. The general appearance of these two pictures is very similar. Both are upright pictures with a dark mass filling the whole of one side and a small rectangle of sky in one top corner. Both have nude figures of bathers or a bather which hold the same general proportion to the landscape, and in both the naked figures form the brightest light in a dark ensemble. This seems to have sufficed for our author, but a closer examination reveals a difference so immense that one could be fairly safe in saying that the same man could hardly have done the two. The Eeckhout is full of sharp, clearly-made-out, detailed forms. Each limb of the figures is so sharply defined that the general movement is never apparent, each figure cuts sharply and thinly on its background. The background is also a mass of small, thin details which never cohere into a single impression. And now look at the National Gallery picture and one sees that though there is no sharp definition, though everywhere the eye is prepared by easy transitions to pass from one part to another, the general movement and meaning of the figure is apparent at a first glance—and not only that, but its relation to the picture space is far more clearly felt. Yet again that one spot of light, so carefully led up to that it never strikes one as overemphatic, is in exactly the right place in the rectangle to hold the whole composition together, whereas poor Eeckhout has got his figures in a place where their emphasis, however violent, will not give them enough purchase to control the meaningless excess of picture surface. Under these circumstances I certainly cannot attribute both works to Eeckhout and have a shrewd suspicion that when he saw the *Diana bathing* in Rembrandt's studio, he went home and meditated how he could do something like it.

The same story is told on almost every page of Mr. Van Dyke's copiously and excellently illustrated book. It is, indeed, fascinating to observe how each of the pupils in turn exploited some one of the diverse aspects of Rembrandt's inexhaustible invention. The aspect which each pupil chose depends to some extent on the exact moment at which he came into contact with the master. Flinck, for instance, seems to have been first struck by the heads of the early 'thirties, and what fascinated him was the rendering of the full roundness and relief of the head, which so largely depended upon the subtle expression of the reflected lights under the chin and cheek of the model. But, copyist that he was, he fixed on this with desperation and caricatured it. Mr. Van Dyke then proceeds to let Flinck have one or two of the Rembrandts which gave rise to this mannerism in his too eager pupil, notably the portrait of a boy in the Hermitage.

On the next page of plates the Saskia at the Hague protests so vehemently against the company in which she finds herself that one wonders how Mr. Van Dyke had the courage to leave her there.

To Horst is allotted the magnificent *Danaë* at the Hermitage because his *David's charge to Solomon* in Dublin is fitted out with a somewhat similar décor. On similar grounds he acquires the *Blinding of Samson* at Frankfort. Here, perhaps, one might be glad to see Rembrandt's œuvre relieved of so unpleasing a work. But ugly, brutal and theatrical as it is, it fits so clearly into Rembrandt's earliest, or almost earliest manner, that on purely stylistic grounds it must be retained. The question is not whether the picture is pleasing or even esthetically satisfying, but whether it betrays the peculiar characteristics of Rembrandt's handling at a particular period.

The same observations apply, though by no means so emphatically, to the *David with the*

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Head of Goliath in the Goudstikker Collection (first published in the BURLINGTON MAGAZINE, Vol. XV, May, 1909). This is given to Koninck, who undoubtedly based himself on this and other works of the same period.

The problem of Lievens is by far the most difficult since Lievens, though probably two years younger than Rembrandt, was even more precocious than he. They worked together in Lastman's studio, and though Rembrandt undoubtedly influenced Lievens, there was perhaps almost as strong a counter-influence of Lievens upon Rembrandt. Especially in technical devices one may well suppose that the precocious Lievens led the way. He may have been the first to replace the loaded and rather heavy paste which marks the technique current in the Lastman studio by a lighter and more flowing pigment, in which details of hair were indicated by lines drawn with the butt end of the brush; none the less, one cannot doubt that Rembrandt used the same device, copying it perhaps from his friend, and it is simplifying the problem far too much to use this mannerism as a criterion for taking pictures from Rembrandt and handing them to Lievens.

It is not possible in a review to do more than indicate thus a few of the questions which this courageous but rash adventure of Mr. Van Dyke's raises.

He sometimes seems possessed by a kind of perverse desire to bring about a " general post " among the Dutch pictures. Thus he takes from Vermeer the magnificent portrait of a man at Brussels. I admit that this has been disputed, but to me it bears throughout the peculiar evidences of Vermeer's genius. At all events, it is astonishing to find it given to Droots, or would be, if one had not become familiar with Mr. Van Dyke's peculiar methods.

To redress the balance, or rather upset it altogether, Vermeer gets—of all things in the world—the two Yussupoff portraits!

But even this feat is easily beaten—since Vermeer, though he could never have done the Yussupoff portraits, was a very great master—by giving to Karel Fabritius the *Venus and Cupid* of the Louvre. This is to show a failure to understand Rembrandt at his profoundest and completest. Few pictures, I think, sum up Rembrandt's unique gifts of comprehension and vision more than this picture of an undistinguished woman who is just losing the freshness of youth, and already throws disquieting hints of what the coming years will do to her, fondling her rather awkward child. And to this, as if in irony or bravado he has tacked—unmistakably and in the picture itself, by painting the wing—the title of *Venus and Cupid*. It is neither an elegant nor attractive picture, but it has qualities of plastic imagination, of vitality in the handling, and originality of colour which make it unforgettable once one has penetrated beneath the outer shell of the presentation. Above all, it is painted as only Rembrandt at the end of his life could paint.

It would be tedious to continue. Mr. Van Dyke has shown courage, independence, and industry, but he has shown more conclusively than ever before that the great work of a definitive catalogue of Rembrandt's work still remains to be done.

OCHTERVELT AND "MELOZZO" AT TRAFALGAR SQUARE

I.—BY SIR CHARLES HOLMES.

WHEN the *Musical Instrument Dealer* by Fabritius, and the *Fish Stall* by Emanuel de Witte were added to the National Gallery at the beginning of last year, I hoped that someone with a more intimate knowledge of Dutch painting than I could claim would follow up the question of Oriental influence upon the Delft painters. I do not think there can be any doubt that the radical differences in design, which separate men like Fabritius, Vermeer and sometimes de Witte from the other painters of Holland, are due to contact with the Oriental objects of art which were imported in and after 1650 as models for the Delft potters. We can all see how this influence spread, largely through the genius of Vermeer, to Metsu (as in the famous Beit example) and to Terborch in the well-known music-piece at Berlin. A painting recently acquired by the National Gallery shows Ochtervelt under the same inspiration. Jacob Ochtervelt has not usually a high place among the Dutch painters of *genre;* he is too often an arid designer and a smooth, rather timid craftsman. Those, however, who remember one of the pictures by him in the Robinson Sale at Christie's last year, will know that now and then he could carry through a bold and striking composition, worthy of the best traditions of the time and country. The *Music Party*, in the National Gallery reaches a similar level by quite different methods.

Vermeer of Delft is here the obvious model; indeed, one might speculate whether the picture which Ochtervelt had in mind was not one with which we are to-day familiar, the famour *Music Lesson,* at Windsor. Ochtervelt cannot of course rival that masterly design. His marble floor is but a simple thing compared with the magnificent black-and-white lattice pattern of Vermeer, and his fair-haired model at the spinet has to put up with the studio frock of rosy satin, several sizes too large for her, which is worn

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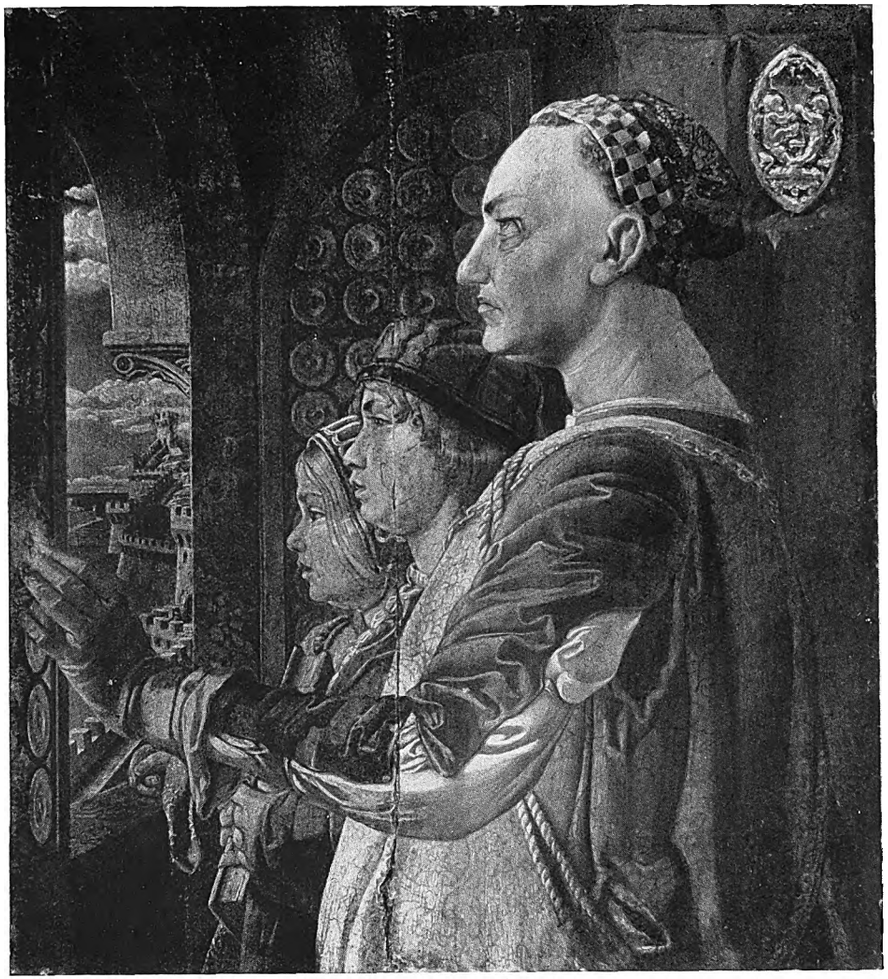
A—The Music Party, by Jacob Ochtervelt. Canvas, 84 cm. by 75 cm. (National Gallery)



B—The Montefeltro Family. School of Melozzo da Forli (?). Panel, 40.6 cm. by 36.5 cm. (National Gallery)

Plate I. Ochtervelt and " Melozzo " at Trafalgar Square

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more appropriately by the tall brunette in our *Lady Standing at a Spinet* (No. 2143). The planning of the masses falls far short of Vermeer in felicity of proportion; the light is neither so true nor so vivid, and in one or two places Ochtervelt has got into difficulties, with the feet of the seated lady for example. Yet if the picture be essentially no more than an echo of Vermeer, it is an echo of Vermeer's voice at its very best, and Ochtervelt contributes some surprising beauties of his own. The fair-haired lady who beats time to the music is not only a delightful and curiously modern personality, but is painted with a delicacy and a refinement of colour which are rare even at Trafalgar Square. The chords of white, blue-gray and deep rosy-red recall Piero della Francesca; the treatment of the yellow quilted skirt with the fine lawn apron flowing over it, is worthy of Vermeer and anticipates the masterly work of Reynolds in *Nelly O'Brien*. The spinet, too, is a marvel of subtle colouring, so that even where the general standard is so high, as in Room XII at Trafalgar Square, the picture is well able to hold its own. Its history is a brief one. It appeared in the De Vahl sale at Christie's, February 20, 1920 (Lot 142), and was purchased by the trustees from Messrs. S. T. Smith last January. It is painted in oil on canvas, measures 33 inches by 29½ inches, is in excellent condition, and is signed Jac. Ochtervelt *f*.

The second picture, which was purchased in December, 1923 from Mr. J. Hanson Walker, junior, presents a much more difficult problem. It has no pedigree, and as it is somewhat unusual it deserves to be described carefully, if only for the benefit of the gentlemen whose motto is *omne ignotum pro falsifico*. It is painted in tempera of an almost flinty substance, covered with a curiously hard brown varnish, so that the work is quiet and warm in its general tone. The ground is a very solid coat of gesso laid upon an ancient worm-eaten panel of lime or poplar, measuring 16 inches by 14 3-8 inches, and almost an inch in thickness. Long ago the panel had split vertically, and the two halves are kept in their place by an old morticed batten. With the exception of wormholes and a few abrasions, one of which may be seen at the end of the gloved hand, the whole was in singularly good condition. One old damage at the back of the head of the largest figure had been filled in, otherwise the paint showed no sign of disturbance or retouching. The worm-holes, however, had penetrated the gesso and paint in more than a dozen places, and had to be stopped before the picture was exhibited.

The quality of the workmanship was fine, yet gave no clue at first sight to the origin or authorship of the panel. The badge stamped in the gesso at the right-hand top corner was identified by Mr. G. F. Hill, of the British Museum, as bearing the arms of the Montefeltro family. This pointed directly to Urbino as the place of origin: an origin suggested independently by Mr. W. G. Constable, who is contributing a note upon the identity of the personages. My own first thoughts had turned towards Milan, and the profile portraits, of which the *entourage* or following of Foppa, Bramante, and Borgognone were so fond. Bramante in particular seemed a possibility, and I was encouraged by the fact that Sir Herbert Cook mentioned this name the moment that I showed the little panel to him. But if Mr. Constable's identification of the boy as the young Guidobaldo of Urbino is accepted, and that seems probable, we must give up the idea that the panel is by Bramante. We know little of Bramante's youth, but by 1477 he was working as a painter and architect at Milan, and remained there till the end of the century. We must, therefore, assume that the resemblances of the principal figure in our panel to the *Barons* in the Brera, notably in the folds, the contour and setting of the neck, the modelling of the weather-beaten cheek, the upturned glance of the eye (rendered with more dramatic intention than science), the exaggerated bulk of the torso, the similar flow of the draperies, are like the Squarcionesque elements in the forms, merely evidences of derivation from some common stock, even though in Bramante's one accepted easel painting, the *Christ at the Column* in the monastery of Chiaravelle, we find another view through a window over an expanse of water, with boats and little figures.

We must, therefore, turn back to Melozzo and his following. I have noticed that one detail, the treatment of the hair of the boy and the girl is identical with that in Melozzo's fresco in the Vatican—*The Foundation of the Sistine Library*. But I should hesitate to claim the picture for Melozzo himself without some much stronger connexion. The technique makes it impossible to think of Melozzo's popular "ghost," Justus of Ghent, and until some definite evidence is put forward, the question of authorship must remain an open one. Mr. Yukio Yashiro, the Japanese student of Botticelli, tells me from personal knowledge acquired while sketching there, that the fortress in our picture is Ancona. It would be interesting to know if this view is confirmed by others who have knowledge of the Adriatic coast. The fortress is full of curious details. For instance, the crossbowman who is "doing sentry-go" on the lowest and most exposed rampart is clad in full armour of plate. Apparently it was better to endure the weight and discomfort of such an equipment than to run the risk of being "sniped" from a boat.

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II. BY W. G. CONSTABLE.

THE problem in iconography raised by the recent acquisition of the National Gallery is no easy one, as the variety of solutions suggested indicates. Names put forward for the persons represented include Guidobaldo I. of Montefeltro and his sister Giovanna; Francesco and Bona, children of Gian Galeazzo Sforza and Isabella of Aragon; and Louis II. of Hungary. One certain fact, apparently, is that the arms in the top right-hand corner of the panel are those of Montefeltro—bendy or and azure (*or* gules), on a chief of the first an eagle sable. The gold has disappeared, but otherwise the tinctures remain. These arms are not in the form of a seal fixed to the panel, which might simply mark ownership, but are worked up in the gesso of the ground, thereby almost certainly indicating the sitters' family. The style of the painting and the costumes belong to the second half of the fifteenth century; and so the probability is raised of the boy being Guidobaldo, only legitimate son of the famous Federigo of Montefeltro, Duke of Urbino. Guidobaldo was born on January 24, 1472, and succeeded his father as duke in September, 1482. Known portraits of him as a child appear in (1) *Federigo of Montefeltro and his son,* by Justus of Ghent, in the Palazzo Barberini, Rome [PLATE II, C] and (2) *Federigo of Montefeltro and his son at a lecture,* by Justus of Ghent, in the collection of H.M. the King, Windsor [PLATE II, E]. More doubtful though usually accepted, is the portrait in the Colonna Gallery, ascribed to Giovanni Santi and to Melozzo da Forli [PLATE II, D]. Comparison of the National Gallery picture with that at Windsor reveals similarities in the build of the head, in the shape of the nose and the form of the nostrils, in the form of the mouth and the rather long, protruding upper lip, and in the underhang of the jaw. The Barberini portrait has less definite points of resemblance, but allowing for the child represented being younger, supports the identification. The Colonna portrait, it is true, differs from both the National Gallery and Windsor pictures, notably in the nose and mouth; but, on the whole, the evidence seems good enough for regarding the boy as Guidobaldo. The identification of the other sitters, however, still remains quite hypothetical. It has been suggested that the nearer figure is a woman, perhaps a Sforza, on account of a vague likeness to Francesco. But apart from the difficulty of finding any women whose age and connection with Guidobaldo would fit the circumstances, physical traits and costume are against the theory. Among men, a possible candidate is Ludovico Odasio of Padua, tutor to Guidobaldo, and subsequently Count of Isola Forsara, near Gubbio. More likely, in view of some resemblance to Duke Federigo and the presence of the Montefeltro arms on the panel, is Ottaviano Ubaldini della Carda, nephew of Duke Federigo, born in or before 1437. He became chief minister and treasurer to his uncle, was given special privileges by Sixtus IV, and was appointed by Federigo governor of the State of Urbino and guardian of Guidobaldo. His birth and position would alike entitle him to a prominent position in a family portrait group; and his age would correspond with that of the man in the panel. The chain and cords which cross upon the breast of the latter may perhaps indicate some such office as treasurer, and so be slight evidence in favour of Ottaviano. The identity of the little girl is equally speculative and even more puzzling. She is evidently younger than the boy, which puts out of court the known sisters of Guidobaldo, who were all older than he. She might be some younger sister, whose birth is unrecorded and who died a child, a hypothesis favoured by her resemblance to the boy. Otherwise, she might be Lucrezia of Aragon, to whom Guidobaldo was formally betrothed in 1474. Lucrezia appears to have corresponded with Federigo until a few months before his death; but the engagement came to nothing, and Guidobaldo married in 1489 Elizabetta Gonzaga, who was a year older than himself, and whose portraits suggest little resemblance to the child in the picture.

THE TATE GALLERY

BY R. R. TATLOCK

ON nearing the end of the tedious 'bus journey to the Tate Gallery, you pass a printer's workshop, over which appears the sign "Commercial, Ecclesiastical, Artistic." How prettily that expresses our, or any, State collection of modern paintings. At the Tate, "Commercial" covers all pictures and quasi-pictures the technique of which is really the outcome of an interest in process-work of one kind or another. For some reason the war gave that class of English work a vast impetus, through the schools of arts and crafts under the inspiration of the attractively super-vulgar pictorial advertisements of America. At the commencement the English

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C

D

E

C—Federigo of Montefeltro and his son, by Justus of Ghent. Detail. (Palazzo Barberini, Rome). *D—Portrait,* ascribed to Giovanni Santi and Melozzo da Forli. Panel. (Colonna Gallery, Rome). *E—Federigo of Montefeltro and his son at a lecture,* by Justus of Ghent. Detail. (Royal Collection, Windsor)

Plate II. Ochtervelt and " Melozzo " at Trafalgar Square

A—Portrait of Beardsley, by Walter Sickert. Canvas, 54.6 cm. by 29.8 cm.

Plate I. The Tate Gallery

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B—Les Laveuses, by Courbet. Canvas, 20.3 cm. by 28 cm.

C—The Captain and the Mate, by Tissot. Canvas, 56 cm. by 76 cm.

Plate II. The Tate Gallery

practicants saw the movement on too grand a scale, and applied the new technique to easel pictures, which had a great advantage in mixed exhibitions because they were essentially inventions to catch the eye of the passer-by, so that she who ran, and talked and nodded to friends, might read, ejaculate and see her husband about it. They were badly over-estimated for a time, these youths, but soon pulses quietened down; the new school took to poster-work, and are doing well. But while yet unconverted, they left their traces light but clear on the impressible, imperishable material of Millbank, on which, if only we live long enough, we all see the features of our old loves in full face and half face and profile, even as the world sees them.

The second branch referred to above was once the chief glory of the Gallery. It flourished under the pre-Raphaelites in the days of Dr. Spurgeon and "the deeply-religious Mr. Carlyle," and instantly withered. Often since it has put forth strange fruits and concealed itself under freak foliage. But it has never been its solemn, old self. Even during the war, when guns and gospels—and gas—got so tangled together in the public mind, no sign of the old sacred blossom reappeared, and to-day even Spencerian creations have an esoteric flavour in our mouths, remote and bizarre as li-chee. After incredible self-transformations, what is left of the old wood, buds, and flourishes and runs to seed alongside daring frocks, æsthetic toys, Sunday performances of "The Country Wife," and those very grown-up dolls that now contribute to the impropriety of West End shop-windows—the chic sham-fighting against yesterday's sentimentalism, and no doubt sending the country to the dogs. I suppose, given space enough, it is useful to have all "movements" represented in a gallery contrived to adjust the historical attitude to contemporary effort.

Some years ago the third head of the printer's doctrine was certainly suffering some neglect at Millbank. But the steady progress made in re-arranging, and eliminating, the pictures, and the recent weakening of those party differences that almost went the length of smashing artistic civilisation in England, has made a big difference. To-day no one with his eyes open could repeat the exclamation of Mr. Clive Bell, "But who ever thought of going to the Tate Gallery to look for a work of art?"—perhaps not even Mr. Clive Bell. Putting on one side the tiresome Chantrey bequests and that roomful of almost more tiresome art-students' water-colours, the Tate Gallery is, or becomes, a good collection. A *good* collection? We must compare it not with some ideal gallery of our own "proceeding from the heat-oppressed brain," but with actual public galleries elsewhere.

It is but fair to say that the Tate Gallery to-day has a far better collection of pictures than any modern gallery in the Provinces, and but fair to add that some of the most interesting exhibits have been quite recently acquired. That being so, one might be well advised to reconsider one's impressions afresh and without mental reference to the problems, the errors and the battles of the past. Beside some of the newly-acquired or borrowed foreign works and those provided by the excellent Courtauld Trust, the present-day English section does strike us as being weak. One sad reason is that we have among us only a very few fairly interesting young artists. One instinctively refuses to believe that, much less say it; and, admittedly, a healthy person with that uncomfortable fact bothering his mind is apt to rave at the nearest body of trustees on the plea that it is less unpleasant and more sound to have inefficient officials than to have inefficient artists. It is less absurd than it appears to make the remark that it requires an effort to get rid of the feeling that a public body can create, or even to any considerable extent "encourage," art. But it does require the rarest gifts of insight and foresight to know merely when and how long to wait, and when and how soon to act. Your perfectly-efficient trustee, whom one will allow to fall short of being a genius, would wait until a new artist was mature and had become acceptable, but would buy just before the price of his works became inflated; but when one considers the rarity of such beings and the still rarer coincidence of business ability with taste, æsthetic judgment and real knowledge of the whole world's contemporary art, it becomes plain that if we ask for the perfectly-efficient trustee, we ask for something we shall not, and cannot, get. As it is, the situation is greatly eased by the fact that purchases at the Tate are, owing to shortage of money, unusual luxuries.

That brings me to what I want most to say. The great gift from Sir Joseph Duveen* of accommodation for foreign pictures and the creation of the Courtauld Trust have done far more for the Gallery than appears on the surface. So far the trustees have had less opportunity to acquire foreign pictures than critics have seemed to suppose. The trustees have had no money and, without another revolution in the hanging, very little room. This, as it seemed to the writer, contributed to a certain stiffness of attitude towards certain foreign schools—though no doubt it was unreasonable enough to expect the trustees to be, as trustees,

*Since writing the above it has been announced that Sir Joseph Duveen's offer to build a Sargent Gallery for the nation has been welcomed by the authorities. It has not been made quite clear that it will also be situated at the Tate Gallery.

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deeply interested in pictures that it was not their business to acquire.

The important thing to realise is that at last nothing stands in the way of real progress, and it is greatly to be hoped that English collectors of modern foreign paintings will respond to the appeal implied in the two rich gifts that have been so generously presented to the nation.

The English collections of modern French art are far finer and the collectors far more generous than is supposed, and with a reasonable measure of good will and good humour on all sides, there is not the slightest reason why we cannot build up for ourselves one of the best modern galleries in Europe.

The new situation at Millbank is my excuse for including these notes in a number of the BURLINGTON MAGAZINE, largely inspired by the celebration of important progress made by English art scholarship in other directions. I have not, however, attempted to select as illustrations the greatest pictures in the Tate Gallery, but have chosen a few photographs of pictures mostly on loan that cannot be seen every day. One of these [PLATE II, B] is in the newly-opened temporary exhibition of the collection of Mr. William Burrell. Before this finely-composed little painting by an artist not often happy as a designer, one wonders again, with respect for the judgment of a great collector, whether the Lane Courbet, *The Pool,* is authentic. Two other plates will interest those modernist readers whose knowledge of all the nooks and crannies of their history book is incomplete. One is after a picture by M. L. Anquetin [PLATE III, D], who in 1890, the date of the picture, was anticipating very curiously much more recent work; the other is after Tissot [PLATE II, C], who from the opposite camp sometimes expressed his rather commonplace ideas in something like the universal tongue. We also illustrate Miss Davies' important Renoir portrait [PLATE III, E], which requires a little more stretching, and Mr. Sickert's inimitable portrait-sketch of Beardsley [PLATE I, A], which, unlike so many tempera paintings, has escaped the varnish brush. These few are but samples of the most recent acquisitions.

May I venture to add, for the benefit of those who direct their footsteps under the inspiration of Mr. Bell's dictum, and who, therefore, cannot be expected to know their way about so strange a place as the Tate Gallery, not to be afraid of descending the stairs under which now hang some of the most intriguing pictures in the new section?

A NOTE ON JACOPO BASSANO

BY K. T. PARKER

AS the *Virgin and Child,* ascribed to the School of Titian in the National Gallery catalogue (No. 2907) has recently been under discussion, it may be desirable to draw attention to certain pieces of evidence which tend to contradict both the hypotheses lately advanced in connection with this picture. The reader will recall that in the issue of October last, Dr. Otto Lanz endeavoured to show that the *Madonna* in question and a *St. Jerome* in his own possession were early works of Dosso Dossi, and that this article was followed by a letter from Sir Charles Holmes, admitting the identity of authorship but at the same time refuting convincingly the attribution to the Ferrarese artist. According to Holmes, the "general scheme of colour, in its opposition of warm white, and the soft glowing flesh tints to full rich blue, point definitely to Romanino in the period before his style was fully formed by the sight of Titian's altarpiece of 1522 in the church of SS. Nazaro e Celso at Brescia."

It is strange that in the course of this discussion no allusion was made to what is doubtless the most striking feature of the work, its lack of unity in design. The figure seems cut out along its contours and stuck upon a landscape background, to which it has no sort of further relation. Although the picture is of no mean quality in its actual painting, a dualism so pronounced would really suffice to mark it, a priori, as a copy or adaption, especially as it leaves so much to be desired in the clarity of its principal figure. Could either Dosso Dossi or Romanino, even in their youth, have turned out a work so imperfectly conceived?

The two reproductions here given will, I think, conclusively prove that the group is derived from a *Flight into Egypt.* The actual version of this scene [PLATE B][1] is a signed work of Jacopo Bassano's earliest period, indirectly warranted as being of the year 1534 and now preserved in the municipal gallery of the artist's native town. It shows distinct traces of the influence of Bonifazio Veronese, who along with the elder da Ponte was mainly responsible for moulding Bassano's early style. The attitudes of the Virgin and Child are essentially the same as on the London picture [PLATE A], and at the same time it becomes clearly discernible why this pose appears so awkward on

[1] The author is greatly indebted to Sir Robert Witt for kindly placing the photograph at his disposal.

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D—The Absinthe Drinker, by L. Anquetin. Pastel, 53.3 cm. by 43.2 cm.

E—La Parisienne, by Renoir. Canvas, 1.6 m. by 1.07 m.

Plate III. The Tate Gallery

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A—Virgin and Child. School of Jacopo Bassano. Canvas, 0.76 m. by 1.01 m. (National Gallery)

B—The Flight into Egypt, by Jacopo Bassano. Canvas. (Museo Civico, Bassano)

A Note on Jacopo Bassano

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the latter work. Bassano painted at least one other *Flight into Egypt*, in which the same group recurs. There is in the library of Sir Robert Witt a skilful pen-sketch of what is clearly a somewhat later Bassano, and here again we have the same attitudes. Unfortunately there was no indication of the whereabouts of this picture, and I was not able to trace it. It would be of interest to do so, as it is even more closely connected with the *Virgin and Child* in the National Gallery than the picture at Bassano. Here a slight difference in the position of the Child's right arm occurs, which, however, in the sketch appears exactly the same.

In cases of copying, such as the present one, the possibility of there being a common original source must always be drawn into consideration. Conceivably this applies to the case in question, although there is no actual reason for supposing it. One may, I think, safely assume that a work of Bassano was the direct model for the picture in the National Gallery, and judging from the colour and technique and that minor difference alluded to, I should be inclined to think that it was the later work, or a similar one. It must be left to some specialist of the Bassano picture factory, for such at an early date the workshop of Jacopo became, to decide whether our *Virgin and Child* was actually a product of that school, and, if so, by whom or under whose guidance it was carried out.

REVIEWS

The Picture Gallery of Andrea Vendramin. By TANCRED BORENIUS, Ph.D. 42 pp. ill. +72 plates. (Medici Society.) 30s.

The practice of compiling illustrated catalogues of public or private collections of works of art is one that became prevalent only with the introduction of photography. Formerly the cost and labour involved in the process of engraving were such that it was comparatively seldom resorted to for the purpose. The expedient of having a manuscript catalogue prepared, accompanied by sketches of the original works, is one that seems to have occurred to very few collectors. That which the Venetian citizen, Andrea Vendramin, caused to be compiled on these lines of the pictures owned by him in the year 1627, has accordingly an exceptional interest in that it appears to be the earliest surviving example of an illustrated catalogue of the contents of a private gallery to be drawn up on this or any other plan. It is the more remarkable that so important a document for the study of Venetian painting (contained among the Sloane MSS. in the British Museum) should have remained so long unpublished, and, indeed, almost wholly unnoticed. The edition prepared by Professor Borenius, with a complete set of facsimiles of the original pen and wash illustrations, is therefore sure of a cordial welcome. The introduction and notes which accompany the volume are admirably concise and scholarly in method, and of especial value are the brief indications of the probable authorship and relative merits of the works represented. A striking feature in connection with the catalogue is the fact that, of above 150 paintings depicted, four only can with reasonable probability be identified with existing works, and in view of the editor's extensive knowledge of both public and private collections, it is unlikely that the tale of the survivors will be appreciably augmented. Great as the wastage of works of art has undoubtedly been, it would seem incredible that these figures should reveal our losses in their normal proportion. We are, however, left to conjecture in this matter, as the ultimate fate of the collection remains obscure, although Professor Borenius is inclined to believe that it was actually dispersed.

A. G. B. R.

Art Studies, 1923. An extra number of the American Journal of Archæology. Edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. 106 pp. + 30 pl. (Princeton University Press. $3.50.)

This is the first number of an exceedingly interesting undertaking by the Departments of the Fine Arts in two great American universities. It represents an attempt to produce in English, on a comparatively modest scale, some equivalent for the great German *Jahrbücher* issued from Berlin and Vienna. It would be difficult to exaggerate the service which these two periodicals have performed for the study of art history, and it is earnestly to be hoped that they will continue to perform it. But there is no reason why this younger rival in the United States should not become as valuable in its own way for English-speaking students.

The present number includes three richly-illustrated articles on Romanesque architecture and sculpture by Mr. Kingsley Porter and his pupils; Mr. Priest's attempt to identify the work of the masters of the West Door of Chartres on Morellian lines is at least calculated to provoke discussion. An interesting essay on Carolingian iconography and the earlier influence of St. Denis, before the great days of Abbot Suger, is contributed by A. M. Friend, and Professor Marquand has a note on an altarpiece ascribed by him to Benedetto Buglioni. For painting, we have an elaborately-documented dissertation on the master of the Ovile *Madonna* by Mr. Dewald, a rather vague note on Brueghel in connection with the Brussels *Fall of Icarus*, and a lecture on the "newest movements" by Mr. Frank

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Mather. American art has its share in an excellent study of William Thornton and the designs he made for the United States Capitol. E.M.

Die Terrakotten der Sammlung Loeb. By JOHANNES SIEVEKING. Introduction by JAMES LOEB. Vol. I, xiv + 42 pp. + 64 pl. Vol. II, 70 pp. + 64 pl. Munchen (Buchholz). 1916.

Mr. James Loeb has laid classical studies and ancient art under many obligations. Besides endowing the Classical Library of texts with translations, which has been the joy of both the scholar and the general reader, he published some years ago in a magnificent volume a catalogue of his collection of Arretine pottery. He has now made known to the world his fine collection of Greek and Roman terra-cottas, in two sumptuous volumes with admirable illustrations in photogravure, appropriately tinted.

The passion for "Tanagra" figures which possessed the artistic world of some forty years ago has now somewhat abated, partly owing to the obloquy into which they tended to fall from the prevalence of forgeries, partly to the exhaustion of the sources whence they were obtained. But they still possess for the connoisseur a charm all their own.

Mr. Loeb has contributed his own introduction to the collection, which shows that in addition to artistic taste, he has much insight into the special qualities of Greek art. The description of the 128 plates is the work of Mr. Sieveking. They cover the whole period of ancient art, from the crudely-painted board-like figures of deities produced in Bœotia in the earliest times down to the work of the Roman Empire. The first 38 plates are devoted to the archaic and fifth-century Greek figures, in which the development of style from hieratic conventionalism to freedom can be clearly traced. Plates 39-72 illustrate Tanagra figures of the well-known types, women and children in every variety of posture and action. Plates 73-103 are of more miscellaneous character, including specimens of the later developments of the art in Asia Minor and elsewhere. Plates 104-128 illustrate Roman terra-cotta work, such as the "Campana" reliefs, which were intended for the decoration of Roman houses.

On Plates 104-105 illustrations are given of a remarkable portrait-head about half life-size. The reasons for identifying this head with Cicero do not seem convincing, though the suggestion that it is a clay model used by a sculptor for a portrait-head in marble seems quite reasonable. Plate 107 gives an interesting copy of the well-known Farnese Herakles at Naples. The vase in the form of a Sphinx (Plate 128), *Providing drink for a thirsty Œdipus*, is another flight of fancy on the part of the commentator. H.B.W.

MONTHLY CHRONICLE

WORKS OF ART IN JAPAN'S DEVASTATED AREA.—Mr. H. F. E. Visser, of the Hague, again communicates to us welcome news from Japan. He is informed by Prof. Fukui Rikichirō that the paintings and sculptures in the Hara Collection have been spared by the earthquake. But Mr. Hara's collection of ceramics is damaged, and the Shariden of Engaku-ji, Kamakura, has been destroyed.

EXHIBITIONS now open include the collection of Mr. Wm. Burrell, of Glasgow, in Room III at the Tate Gallery. The collection is a fairly extensive one, and apart from the intrinsic value of the individual works, is interesting as showing how the owner has managed, over the period during which he has so far worked, to represent many changes in taste while holding to his own standards of quality. There are many examples of the modern little Dutch masters who twenty or thirty years ago were taken up with such enthusiasm in the north. From the Maris Brothers, Mauve and Bosboom we pass to Joseph Crawhall, whose picture of a cock once brought amazement and consternation to the soul of every youngster in the Glasgow school. Mr. Burrell has recently followed almost into modernism by adding important pictures by Degas and others to his collection. In speaking of the Tate Gallery in another column we have used Mr. Burrell's Courbet as an illustration.

The Goupil Gallery affords us a splendid exhibition of Mr. Wilson Steer's work, in which are included some important early pictures. The Cotswold Gallery has a collection of water colours by Turner, Rowlandson, Samuel Palmer and other English artists. The Leicester Galleries have paintings and water colours by Mr. C. R. W. Nevinson, which show him working a new vein. The Grosvenor Galleries and the Independent Gallery both have exhibitions of modern British paintings.

PARIS.—It is announced that at an early date an important exhibition of works by Degas will be opened at the Gallery of Messrs. Georges Petit, 8, Rue de Sèze, the profits from which will be devoted to the LIGUE FRANCO-ANGLO-AMÉRICAINE CONTRE LE CANCER. The collection, with the active help of the Directors of the Louvre, the Luxembourg, and of a large number of French and foreign connoisseurs and collectors, promises to be the most comprehensive exhibition of Degas's works yet held. It enjoys the patronage of the President of France and of Mme. Millerand. R. R. T.

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THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

OUR COMING OF AGE—SIR CHARLES HOLMES
THE EDUCATION OF THE VIRGIN, BY ZURBARAN—AUGUST L. MAYER
AN UNKNOWN PORTRAIT BY QUINTEN METSYS—G. HULIN DE LOO
THE MOTHER OF HANS VON SCHÖNITZ—HANS TIETZE
CONCEPTION OF SPACE IN OLD MASTERS—SAVA POPOVITCH
WALLACE COLLECTION NOTES: A MISCELLANY—II—D. S. MACCOLL
AN UNPUBLISHED MAIOLICA PLATE
THE MOND PICTURES IN THE NATIONAL GALLERY—ROGER FRY
A DATED PERSIAN JUG FROM SULTANABAD—H. S. DIMAND
TWO BYZANTINE IVORY RELIEFS AT SOUTH KENSINGTON—MARGARET H. LONGHURST
REVIEWS
MONTHLY CHRONICLE: THE LONDON GROUP; ILLUMINATED MSS.; CHINESE POTTERY AND PORCELAIN
LETTER: "A NOTE ON JACOPO BASSANO" (C. J. HOLMES)

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CONTENTS

PAGE

Our Coming of Age. By Sir Charles Holmes 211
The Education of the Virgin, by Zurbaran. By August L. Mayer . . 212
An Unknown Portrait by Quinten Metsys. By G. Hulin de Loo . . 212
The Mother of Hans von Schönitz. By Hans Tietze 216
Conception of Space in Old Masters. By Sava Popovitch . . . 222
Wallace Collection Notes: A Miscellany—II. By D. S. MacColl . . 228
An Unpublished Maiolica Plate 233
The Mond Pictures in the National Gallery. By Roger Fry . . . 234
A Dated Persian Jug from Sultanabad. By H. S. Dimand . . . 246
Two Byzantine Ivory Reliefs at South Kensington. By Margaret H. Longhurst 251
Reviews 256
Monthly Chronicle: The London Group; Illuminated MSS; Chinese Pottery and Porcelain 260
Letter: "A Note on Jacopo Bassano" (C. J. Holmes) 260

LIST OF PLATES

The Education of the Virgin, by Francisco de Zurbaran. Canvas. (Private Collection, Italy) 210

An Unknown Portrait by Quinten Metsys. *Portrait of a Pilgrim to Jerusalem,* here identified as by Quinten Metsys. Panel, 47 cm. by 33 cm. 213

The Mother of Hans von Schönitz. I—[A] *Portrait of Hans von Schönitz,* probably by Conrad Faber. Dated 1533. (Sigmaringen Gallery.) [B] *The Mother of Hans von Schönitz,* School of the Danube (Master IZ ?); about 1515. Charcoal drawing heightened with white and touched with red chalk (Louvre) . 217

II—[C] *Portrait of a Man.* School of the Danube (Master IZ ?). Panel (Harrach Gallery, Vienna). [D] *Portrait of a Woman.* School of the Danube (Master IZ ?). Charcoal drawing. (Print Room, Dresden) 220

Conception of Space in Old Masters. [A] *The Holy Trinity,* by Masaccio. Fresco (Sta. Maria Novella, Florence). [B] *Christ driving the Traders from the Temple,* by El Greco. Canvas, 1.05 m. by 1.27 m. (National Gallery) . . 224

Wallace Collection Notes: a Miscellany—II. I—[A] *Virgin and Child,* by a Florentine fifteenth-century painter. Panel, diameter, 15.5 cm. (Wallace Collection, No. 768). [B] *Nativity;* wing of a triptych by Bernardo Daddi. Panel, 12.7 cm. by 10.2 cm. (Wallace Collection, No. 549). [C] *A Martyr;* figure on the back of B 229

II—[D] *Martyrdom of St. Apollonia.* Plate of Urbino maiolica. Diameter, 24.1 cm. (Wallace Collection, III D, 141) . . 232

An Unpublished Maiolica Plate. I—Plate of Italian maiolica, by Benedetto of Siena (?). Diameter, 22.9 cm. Back view. (Mr. Alfred Spero) . . . 232

II—Plate of Italian maiolica, by Benedetto of Siena (?). Diameter, 22.9 cm. (Mr. Alfred Spero) 235

The Mond Pictures in the National Gallery I—[A] *The Calling of St. Zenobius,* by Botticelli. Panel, 66 cm. by 147.3 cm. [B] *The Miracles of St. Zenobius,* by Botticelli. Panel, 62.9 cm. by 142.2 cm. 238

II—[C] *Esther before Ahasuerus: Scenes relating to the apotheosis of St. Jerome,* by Signorelli. A predella on panel, 0.3 m. by 2.07 m. 241

III—[D] *The Adoration of the Child,* by Fra Bartolommeo. Panel, 1.36 m. by 1.05 m. 244

IV—[E] *Madonna and Child,* by Titian. Canvas, 73.7 cm. by 62.2 cm. . . 247

A Dated Persian Jug from Sultanabad. [A] Jug from Sultanabad, dated 612 of Hegira. (Mr. V. Everit Macy, New York). [B] Persian bowl. [C] Persian bowl with overglaze decoration (Metropolitan Museum of Art, New York) . 250

Two Byzantine Ivory Reliefs at South Kensington. [A] *Virgin and Child;* [B] *Christ blessing.* Ivory reliefs. Actual size. [C, D, E] Reverse of Coins of Justinian II (685—695); Michael III (842—867); Nicephorus Phocas (963—969) 253

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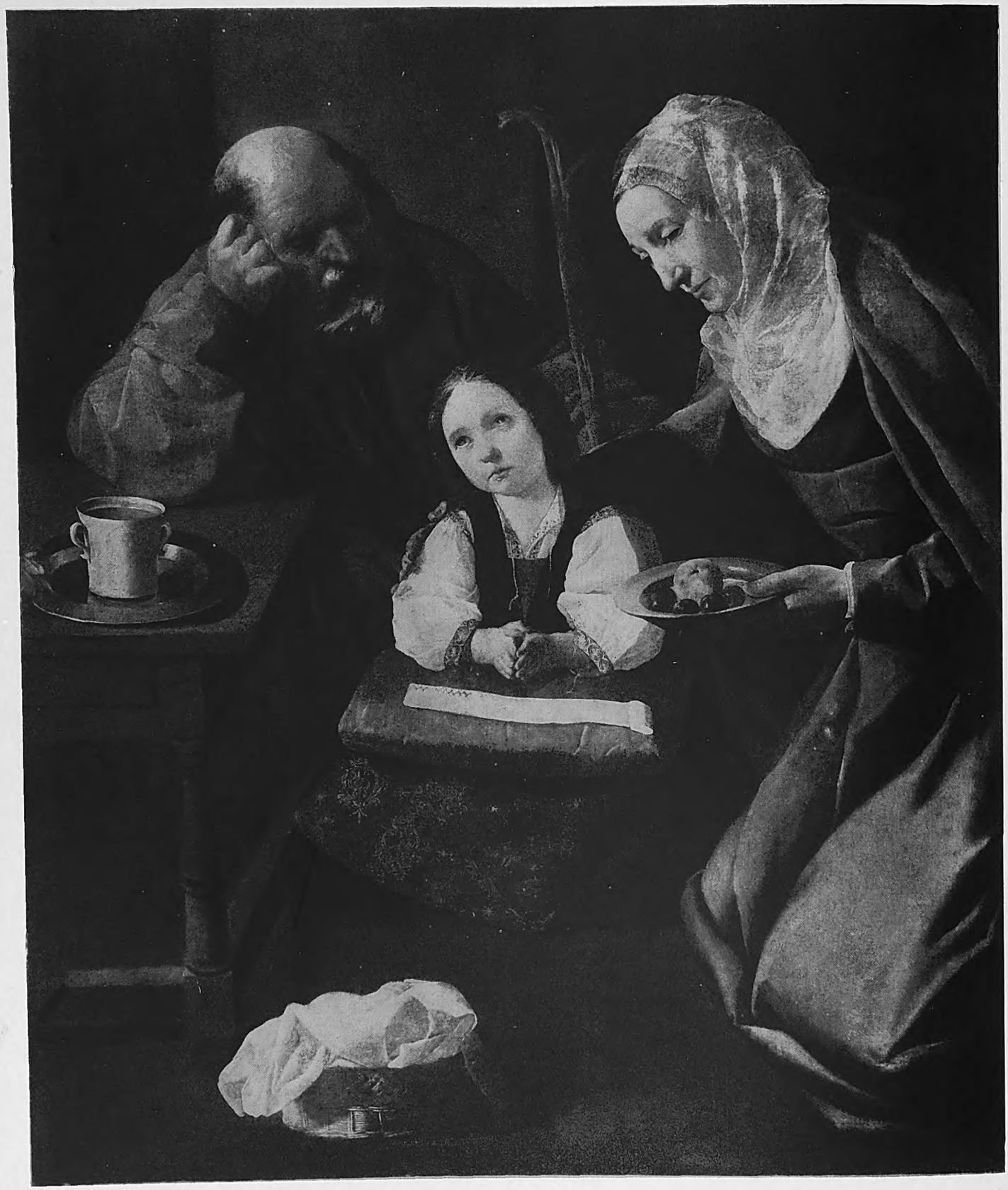

The Education of the Virgin, by Francisco de Zurbaran. Canvas. (Private collection, Italy)

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OUR COMING OF AGE. BY SIR CHARLES HOLMES

IN March of the present year the BURLINGTON MAGAZINE comes of age. In tendering it our sincere congratulations, they will be none the less hearty if we recall for a moment what perils it has escaped. While in its 'teens it passed, not without some wonderful nursing, through the dangerous years of the Great War. Even more hazardous were its infancy and early childhood. It came into being, the creation of a little band of pioneers who set out from the offices of "The Connoisseur" to found a new magazine. Their leader was that brilliant journalist Mr. Robert Dell, and the first three numbers produced under his editorship, at the price of half-a-crown per number, will long remain the most amazing aggregate of good works of art, good printing and good writing, which has ever been offered to the public for such a sum. I still gaze in wonder at that first volume composed of three numbers and having some four hundred pages, with more than a hundred full-page plates, many in photogravure, in colour or in collotype, which was issued at seven and six-pence. It could not be produced to-day for less than ten guineas. In it the immense labours and the immense ambition of the founders of the BURLINGTON MAGAZINE have their fitting monument.

But the pace was too hot to last. Early in the autumn of 1903 I was asked by Mr. Roger Fry to join him in helping the magazine through financial embarrassments which at first sight seemed insuperable. But difficulty after difficulty broke down and fled before Mr. Fry's determination. The turning-point came when Sir Herbert Cook answered our plea for help with a prompt offer to take a considerable number of the shares. Mr. Dell meanwhile had secured a large sum of money, partly through the generosity of Lord Plymouth, partly by the backing of Dr. von Bode, an act of disinterested zeal for scholarship which deserves to be held in honourable remembrance. It was arranged that we should all join forces, and after Mr. D. S. MacColl had, with characteristic self-abnegation, declined the editorship, that I should share the management with Mr. Dell.

When once the creditors of the first company were partially appeased, the conduct of the magazine on lines of increasing stinginess prevented no serious difficulties. But finance was a nightmare. Our modest capital vanished within the year, and, without the most heroic exertions on the part of Mr. Fry, all would once more have been lost. But by enlisting the support first (I think) of that famous American collector Mr. John G. Johnson with his friend Mr. John W. Simpson, and then of the late Mr. J. Pierpont Morgan, Mr. Fry saved the situation at the eleventh hour. Thenceforward, with smaller subscriptions from various generous friends in England, the magazine progressed till it was able to earn the bare necessaries of existence. It is only right to mention, that the self-supporting stage could never have been reached or maintained had not certain members of the staff, acting under a succession of editors, displayed an ability in the conduct of its affairs which has been no less conspicuous than their devotion to its interests. I can guess, from my own brief experience, what difficulties they had to face: I am glad to have the chance of saying here how greatly the readers of the BURLINGTON MAGAZINE are indebted to them.

By contrast, the list of editors who have successively controlled the destinies of the magazine is growing a long one. Mr. Dell and I have been followed by Mr. Fry, Mr. Lionel Cust, Mr. More Adey, Mr. Harold Child, Mr. Hope Johnstone and R. R. Tatlock. The rows of its volumes have become imposing, nay, in a small house positively formidable, yet we cannot dispense with them. They have become an essential work of reference to all who have to study the fine and applied arts; and present in the aggregate a picture of English scholarship which is by no means discreditable, especially when we consider that it has had to rely for support neither upon some benevolent Mæcenas nor upon the State, but has, ever since its troubled childhood was over, depended entirely upon the ability of its editors and its staff.

We take this opportunity of offering our sincere thanks to the members of our Consultative Committee and to others both within and without the various museums, and both in England and abroad. Without the help they are always eager to give, it would be impossible for any editor to maintain a standard of scholarship worthy of our traditions, to preserve the international character of the journal, or to enjoy the privilege of publishing articles that often represent years of disinterested labour on the part of contributors.—EDITOR.

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THE EDUCATION OF THE VIRGIN, BY ZURBARAN

BY AUGUST L. MAYER

THE large canvas with life-size figures here reproduced [FRONTISPIECE] has for its subject the *Education of the Virgin*, and represents the Virgin with St. Joachim and St. Anne, the latter offering a dish of fruit. Some years ago it was catalogued by the Italian Government as a Velazquez. We may approve this judgment as an expression of appreciation of quality, but it is pretty obvious that the picture is in fact a masterpiece by Francisco de Zurbaran. This painter of Estremadura, who was educated in Seville, and who is best known by his portraits of monks and representations of monastic life, has, in his best periods, something of the masculinity of Velazquez. This in spite of the fact that a survey of his whole work impresses one with a sense of monotony, and that when, under the influence of Murillo, he attempted to change his style, it became unpleasantly soft and smooth.

The picture illustrated is one of his happiest and most powerful creations. From the reproduction we can estimate no more than the quality of the draughtsmanship and the originality of the conception. The chief charm lies, however, in the colour and handling; the deep and brilliant local colours of St. Joachim's red robe and the marvellous still-life of fruit, especially the plums. Elsewhere the picture induces something more than a recollection of Caravaggio. In spite of its conformity with the pictorial ideas of Northern Italy, the peculiar mingling of sensuousness and realism marks it down at once as the work of a Spaniard. It has all the robust decorative treatment, all the indescribable rusticity of form and of feeling, and all the avoidance of mere sweetness and harmoniousness, that have always characterized Spanish art; and it is filled with that curious kind of Spanish mysticism which on analysis ceases to be really mystical because it depends primarily on a rather stolid realization of superhuman beings and of visions.

It is difficult to fix the period of this work, but I am inclined to place it in the years 1630-35. We know one excellent picture by Zurbaran to which this one may be related. It represents the Virgin alone and in a very similar position to this. It was in the possession of the late Don Aureliano de Beruete of Madrid, and was in the recent Spanish exhibition at Burlington House. It is more characteristic and more formal, but so much the less appealing and human. Comparison between the tables and baskets of linen in the two paintings leads us to the conclusion that Zurbaran, when he painted the Madrid example, had not attained to the heights reached later in the Italian specimen. The treatment of the lights in the linen is more delicate and the girdle of the Virgin's robe more carefully depicted in the latter.

The motive of the plate of fruit is characteristically Andalusian. We notice, for instance, in Ruelas' *Education of the Virgin* in Seville Museum, that the open drawer of the table is full of sweets.

Zurbaran's skill as a painter of still-life has been praised by all his earlier biographers, but till now no authenticated still-life by him has been known. It is curious that in the collection which includes the *Education of the Virgin*, here discussed, is a still-life signed Francisco de Zurbaran *f.* 1633. The two pictures are closely related, for not only does the plate of fruit appear in both, but the cup (containing chocolate?) on a plate on the table and the rose are almost exactly reproduced in the still-life. This still-life is monumental in its simplicity and in its fine design. It is as luminous as a work by Cézanne, in spite of all the differences of style and feeling. It is convincing in every way, not so much for its naturalism as for its honesty and deep artistic truth which give it its harmony. Though it is simple it is rich, and it proves again the old maxim on art that the deepest impressions are to be reached, not by virtuosity, but by simplicity.

AN UNKNOWN PORTRAIT BY QUINTEN METSYS

BY G. HULIN DE LOO

NO art-historian seems to have noticed the picture here reproduced; at least, I never saw it mentioned in connection with the author's name, and know nothing of its origin, so that I was greatly surprised when I met it during my last stay in London. It was one of the luckiest discoveries of last year's wanderings, for portraits by Quinten Metsys are rare.

The panel, which measures 18½ inches by 13, represents, down to the elbow, a man of mature age, holding with both hands a paper with the inscription :—

Etas mea
.51 *dum scriberetur* .1.5.0.9.
fui in terra scta

followed by this device

The sign at the end is the heraldic Jerusalem

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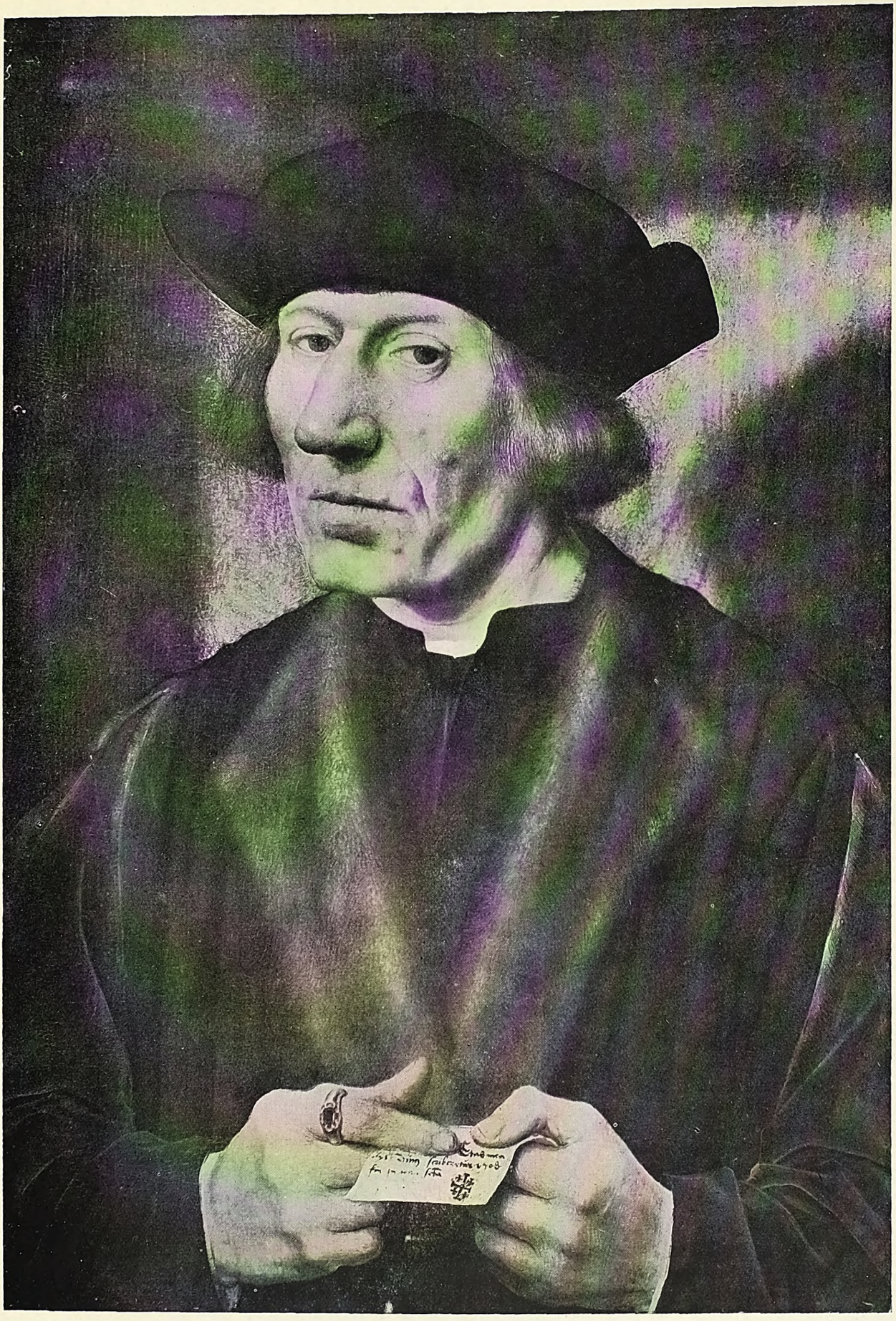

Portrait of a Pilgrim to Jerusalem, here identified as by Quinten Metsys. Panel, 47 cm. by 33 cm.

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cross. The last figure of the date might be taken for an incomplete 8 instead of a 9, and the construction of the sentence is also somewhat ambiguous; yet the combination of date and age shows that the year must be that of the picture, not of the pilgrimage to the Holy Land.

On the back of the panel there are remains of four lines of old handwriting, of which I could decipher only a few words :—

William Gardner of G.....ie
in Buckinghamsheare
..... and ..... of the
..... of the P.....

This English text probably refers to one of the early owners of the picture, not to the person portrayed; or possibly it is one of the many cases of Flemish portraits that were given English names, because seventeenth-century amateurs were moved to the purchase of portraits by antiquarian interests more often than by appreciation of pictorial quality. In fact, we have no serious clue to the identity of the pilgrim.

The figure stands out against a background of a beautiful veined green, on which the shadows of the head and picture frame are strongly marked, suggesting the vivid light of a sunny day. Of course, this is not altogether a novel feature; we have examples of similar shadows cast on the background even in fifteenth-century portraits; but in no other case I can remember is the effect so intense, nor does it play such an important part in the general effect of the picture. For that reason, and also considering the great influence of Metsys, I think it likely that this very portrait was the starting-point of the great vogue of such shadows of frame and figure on bright-coloured backgrounds (mostly green, but occasionally red or blue), which are to be observed throughout the following half-century, not only at Antwerp, but even in Germany.

The association of this enamel-like, this gem-like green, with the quiet hues of the brownish flesh, black bonnet, brown furs and wine-lees-brown sleeves, results in a harmony of the utmost refinement.

A particular witness to the subtle eye of the great colourist is the relation between the right cheek and the background. Although the outline is clearly defined, there is not the slightest hardness; there is nothing like a silhouette effect. As if the juxtaposited contrasting colours melted into one another (which of course they do not), the eye feels no shock in the transition, because where they touch one another they have approximately the same " value "—a principle already discovered by the van Eycks, and part of their secret in order to produce unity of luminous space. The sensitiveness of the outline itself also proclaims the great master, as well as the delicate modelling on either side of the mouth.

One naturally feels a certain responsibility before baptizing a foundling with the name of one of the great, but in the present case the name Quinten Metsys, of whom it is typical, suggested itself irresistibly. The date, 1509, makes it contemporary with his two most important masterpieces. In that very year the great *St. Anne* triptych of the Brussels Museum was finished, signed and dated, and in the same year Quinten Metsys may have set to work on the celebrated altar-piece of the joiners' guild (in the Antwerp Museum), ordered in 1508 and finished in 1511. Our portrait, which may represent a person connected with one of these two orders, must have been painted between the termination of the first and the beginning of the other—a favourable circumstance for comparison.

Without speaking of more general characteristics, such as the quality of colour, the hue of the flesh and the rendering of the hair, I will call special attention only to two of Master Quinten's very striking peculiarities, of which the triptychs just named contain many instances.

One of these is that, when he depicts a face in three-quarters, he generally draws the nose somewhat too much in profile, and, on the other hand, displaces the mouth in the opposite direction, i.e., towards the front.[1] Both deviations are very apparent in our portrait. Compare, on the central panel of the *St. Anne* triptych, the faces of Saint Anne herself and of the infant Saint John (or James the Major); on the wing representing the refusal of Joachim's offering, the head of the young man just beside the priest; in the Antwerp triptych, the face of Saint John the Evangelist in both instances, and others. The same aberration is to be found more or less marked all through Metsys's work : see, for instance, the wife of the money-weighing banker in the Louvre (1514).

The other peculiarity is not less striking in our portrait. It is a peculiarity not of drawing or construction, but of muscular feeling and psychological attitude. Everybody will notice that there is something diffident or anxious in the way the man looks at the spectator. This hesitating or watchful expression is partly to be explained by the contrary movements of head and eyes; whereas the body is seen in " full face," the head is turned towards the right shoulder, and yet the man is looking at the spectator from the corners of his eyes. But that explanation is not sufficient by itself; for even if we cover the eyes, the impression largely remains, because the head is not turned in the way one normally turns one's head when looking towards the right or over one's shoulder, but is displaced

[1] Possibly as a reaction, Joos van Cleve, otherwise so much influenced by Quinten, here as a rule goes the opposite way : his mouths generally deviate more or less away from the spectator.

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by a stretching of the neck sideways, just in the attitude of a person who spies round a tree or a corner. These very peculiar movements both of neck and eyes are also to be found in the same altar-pieces, and nowhere in a more striking manner than in the Antwerp *Saint John the Evangelist,* painted in *camaïeu* on the outside of the wing, or in the disciple who carries the crown of thorns on the central panel. At Brussels, on the panel of the *Refused Offering,* the above-mentioned young man, whose face is seen between Joachim and the priest, has the same curious way of looking, though in that case it is less obvious, because there is another figure standing before him.

These two characteristics are as decisive as a double signature, but I might add several others: for instance, the odd way in which the left hand holds the paper; the thumb is not opposed to the fingers, not moving in a plane perpendicular to that of the hand, but the pressure is exerted laterally, in the plane of the metacarpus of the hand. This peculiarity, like the others, is no exception with Master Quinten; we come upon it again without going further than our triptychs; observe, for instance, the way the young page, on the foreground of *Herod's Banquet,* is holding the dog's leash.

Not less convincing is the technique of the painting: for instance, the way Quinten passes from light to shade in the flesh parts: compare, for instance, the little hollows in the cheek of the man in our illustration with the shadow of the fold at the corner of the mouth in the beautiful early portrait of the *Man with the Pink,* in the Chicago Museum, photographed by Braun (No. 16325), and reproduced by Max Friedlaender (*Von Eyck bis Bruegel*[2]), who had the merit of identifying the master. Also, in spite of the different shape of the features, compare the noses of both portraits, the way their outline is marked against the cheek, the way their tips are rounded and the shadows brought in under them, etc.—or must I call attention to the rendering of the nails and the little dark strokes indicating how they stand out at the ends from the finger tips? Wherever the eye wanders more analogies are found. But I dare say these comparisons will be amply sufficient to convince, and perhaps further argument would be like forcing a door already opened.

[2] Second edition. Berlin, 1921. Pl. 13, p. 92; text p. 95.

THE MOTHER OF HANS VON SCHÖNITZ

BY HANS TIETZE

THE Louvre possesses in its cabinet of drawings a charcoal drawing on yellow paper, heightened with white and touched with red chalk (Inv. No. 18936), representing the head of an old woman with her eyes closed [PLATE I, A]. Perhaps she is also blind; a trace of suffering so transfigures the coarse and ugly features of the sitter that one is the more fascinated by the head the more one studies it. A weary being, worn out with work, who can never have been attractive, clad in a suggestion of raiment that is of no period and would be equally appropriate either to a portrait or to some matron of legend, but seen with such simplicity and bigness that it exacts the same kind of fascination as the well-known portrait of Dürer's mother. The chance phenomenon is exalted to a symbol; all the pathos of a rough age is incorporated in these two heads of women, venerable for all their ugliness.

This important drawing presents certain difficulties when one tries to place it. It was first ascribed, for reasons unknown, to Wenzel Hollar, later to Wolf Huber; even the name of Grünewald has been mentioned. The last attribution is hardly more than a judgment of quality, a recognition of the breadth and power with which the head is drawn. There is a nearer approximation to truth in the reference to Huber, whose painter-like softness is here to be found again, while there is a very essential difference in the intellectual approach. The grain of truth in this attribution has been recognised by M. Louis Demonts, who published the drawing in "Le Dessin par les grands maîtres" (Vol. 3); he ascribes it to the school of the Danube, about 1515, and in so doing he is, in the main, correct.

The drawing has on the back a mutilated inscription, which informs us who the woman represented was: "Hans Schenicz Muotter . . . aetatis sa . . . ne." Thus the woman of the people loses her anonymity and becomes the mother of a well-known personality, whose fate excited much attention in the stirring days of the early Reformation. Hans Schönitz, born in 1499 at Halle, was the son of an artisan; he became a merchant and gained the confidence of the Archbishop of Magdeburg, Cardinal Albert of Brandenburg, the well-known patron of Dürer, Cranach and Grünewald. He provided the court of this prelate with all kinds of merchandise, and managed to procure money for him for interest. In 1528 he entered the Cardinal's service entirely; he was made a Chief Chamberlain, and was employed by the Cardinal in all kinds of confidential transac-

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A—Portrait of Hans von Schönitz, probably by Conrad Faber. Dated 1533. (Sigmaringen Gallery)

B—The Mother of Hans von Schönitz. School of the Danube (Master IZ. ?), about 1515. Charcoal drawing heightened with white and touched with red chalk. (Louvre)

Plate I. The Mother of Hans von Schönitz

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tions. He was recommended by his patron to the Emperor Charles V, who made him a nobleman on July 15, 1532. This elevation preceded almost immediately the sudden fall of Schönitz. Before many months Cardinal Albert had his former favourite imprisoned in the fortress of Giebichenstein, where he was hanged on June 21, 1533, without sentence having been passed in due form. Schönitz is said to have cheated his master out of 53,000 florins, but rumour had other failings to report, and found the cause of this severe punishment in a personal jealousy on the part of the prince of the church. The brother of the executed man strove for his rehabilitation; pamphlets for and against him were published, and Luther also took part in the strife, taking advantage of this opportunity to bring out a violent attack upon the Cardinal, in which he accused him of the judicial murder of his servant.[1]

The career of Hans von Schönitz, with its rapid rise owing to princely favour and abrupt fall, caused by the displeasure of a despotic master, is that of an adventurer, and this type of man is shown in his portrait, which passed from the Marcuard Collection into the Sigmaringen Gallery [PLATE I, A]. The magnificent portrait, connected by its former owner with Melchior Feselen, which formed the starting point of the discussion about the master of the Holzhausen portraits, whose identity with Conrad Faber of Creuznach is now suggested, was painted in 1533, when the recently ennobled Schönitz was yet at the climax of his career. The features betray his humble origin, while the fashionably cut hair and over-richly ornamented clothing display the parvenu's desire to parade his newly-won rank. The heavy gold chain lies spread upon the doublet; the plebeian hands exhibit complacently to the spectator their rich rings and precious poniard. Truly, whether he deserved or not the hard fate prepared for him by Cardinal Albert, this was no distinguished man, but the son of his own energy and acumen, which led him from modest beginnings on to outward splendour and speedy ruin. It is not without emotion that we place beside this picture of a vain man of the world the portrait of the woman to whom he owed his existence, for there can be no doubt that the Louvre drawing represents the mother of this Hans von Schönitz; the inscription, free from ambiguity, is confirmed by the physical resemblance of the two persons; they have the same long, badly-formed nose, the same wide mouth, turning upwards, and similar small shallow cavities of the eyes. They are mother and son; he, a coxcomb flinging himself blindly into life; she, a poor old woman who had won inward vision from human sorrow.

It is obvious to make use of this connection between the Paris drawing and the portrait of Schönitz for the identification of the master, for one would like to suppose that it was the son who got his mother drawn, perhaps at the time when he ordered his own portrait, so that we should think first of the master of the Holzhausen portraits as the draughtsman. The connection of this whole group with the Danube school has, in fact, often been pointed out.[2] Views of the town of Passau form the background, both of the Schönitz portrait and of the likenesses of Georg Weiss in the Munich Pinakothek, and Dorothea Stralburger in the Strassburg Gallery. All these pictures, and the others which are grouped around the master, have in common a fondness for parade, an effort to display under its most advantageous aspect the outward appearance of the person represented, and to make the most, in agreeable guise, of wealth, social position, and an impressive physique. There is no more profound characterization of intellect and disposition than there is any attempt at actual charm in the painting. In all these respects the Louvre drawing is very different from the pictures; the soft treatment of the flesh, the painter-like breadth of the headdress betray quite different artistic interests; but before all else the deep feeling with which the character is grasped is utterly different from the intellectual vacuity of the Holzhausen portraits. Even if one assumes that the different tasks attempted—in one case an official show picture, in the other an intimate drawing—could produce a distinction between the two modes of grasping the subject, the difference is yet too great to be reconciled with the limits of a single individuality; such agreement as exists can be sufficiently explained by the family likeness of the person portrayed and by the school link between the two works, which both belong to the sphere of the Danube school and of Wolf Huber in particular.

There is another work of the Danube style, the resemblance of which to the drawing in the Louvre has already been indicated by M. Demonts, *The Portrait of a Beardless Man* in the Harrach Gallery at Vienna [PLATE II, C] which actually shows the greatest affinity to it. They have the same striking primitiveness, considering the relatively-advanced date, in the build of the head, the nose being pressed flat into the face seen almost exactly from the front; the peculiar shallow

[1] F. von Marcuard, *Das Bildnis des Hans von Schönitz und der Maler Melchior Feselen*, Munich, 1896.

[2] Ludwig Baldass, *Bildnisse der Donauschule*, Städel Jahrbuch, 1922.

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treatment of the eyes, the wide mouth, somewhat like a proboscis, turned up and soft, the flaccid, leather-like structure of the wrinkled skin, and lastly the whole attitude of the painter as the two works reveal it. The resemblance, in fact, goes beyond a mere association of school and period; there is the connecting unity of a single creative personality.

A reference to the Harrach picture does not, however, suffice to solve the question of the author of the Paris drawing, since the picture also lacks a name; yet the two works taken together give more definition to the personality of the artist, so that a somewhat closer approach to it is achieved. The Dresden Cabinet has a charcoal drawing of a woman (*Woermann*, II, 14) [PLATE II, D] with a striking resemblance, not only in the manner of drawing, but also in physique to the woman in the Louvre. On the one hand the same coarse, soft line, the lack of bodily structure, the broad treatment of the drapery, on the other hand the same plebeian face with the gherkin nose, the squashed mouth, the flat eye-sockets and the baggy cheeks. Were not the difference in age evidenced by appearance and costume so great, one would be tempted to regard the two drawings as likenesses of the same person; one would be inclined therefore to describe the woman at Dresden as "the sister of Hans von Schönitz." The mother and her supposed daughter were certainly drawn by the same artist of the Danube school, about 1530.

An indication of who he was is afforded, perhaps, by the bust of a boy formerly in the Rodrigues Collection at Paris,[3] which can be associated with the works already discussed. They agree not only in the general design and intimate grasp of character, but also in many details, the three-quarter aspect, by which the nose is cut off by the outline of the cheek, the bristly hair, the draughtsman's method of treating the shallow eyes and soft lips. Still closer is the relationship in general attitude between the Harrach picture and the Rodrigues drawing.

The drawing bears a somewhat indistinct signature IZ, and the date 1520; both are found again on another portrait-drawing of a boy in the Ehlers Collection at Göttingen. Josef Meder, who first pointed out the connection between the two drawings,[4] has referred to the flatness of the modelling, the peculiar, rather humpy attachment of the shoulders to the neck, the coarseness and lack of virtuosity in the *ductus* of the charcoal line; he might have characterized the Louvre drawing in exactly the same way.

The reference to a certain "Master IZ" only leaves us, however, in the circle of anonymous artists of the Danube school. Meder made a cautious attempt to extend the little that Brulliot has noted about this monogrammist, without producing any clear idea of his personality. The portrait of the *Mother of Hans von Schönitz* may, perhaps, serve to indicate the level of quality which he was occasionally able to attain.

[3] *Société pour l'Etude des Dessins de Maîtres* I.
[4] *Der Regensburger Maler I. Z.*, 1520, in *Mitteilungen der Ges. f. vervielf. Kunst*, Vienna, 1908, No. 3.

CONCEPTION OF SPACE IN OLD MASTERS

BY SAVA POPOVITCH

THE very fact that an artist has to place a number of forms in a definite space and in a definite order implies the establishing of certain geometrical relationships between the forms used and also the geometrical definition of the space in which these forms are placed. The old masters conceived space in the form of a geometrical solid, an idea which various doctrines have taught as long as humanity can remember, and which was applied to art at least as early as the building of the great pyramid. That geometrical solid is the cube in architecture and sculpture and the metacube in painting. Its application can be found in all races and ages, modified either by local influences or varied by the ingenuity of the great artists. The only painter of our time who used it is Paul Cézanne, who unfortunately was as much misunderstood by his followers in painting as by his numerous sympathetic or adverse critics, who preferred describing their personal tastes to looking for the underlying structure of his work. The conception of space in the form of a metacube is quite logical for a painter, considering that the shapes which he has to cover are always triangular or quadrangular, with the exception of the round, in which case his space is either a hemisphere, a cylinder or a cone. This seems like quoting Cézanne and yet it is a conclusion at which anybody can arrive by nothing else but by serious analysis of works by the old masters. The most obvious misunderstanding of this principle is Cubism, the painters having failed to understand that while everything in art can be *deduced* from the cube (space), as will be shown presently, nothing can be *reduced* to it, for it is the limit of space, not a portion of it. A similar mistake is made also by those artists who, being aware that the medial section was considered

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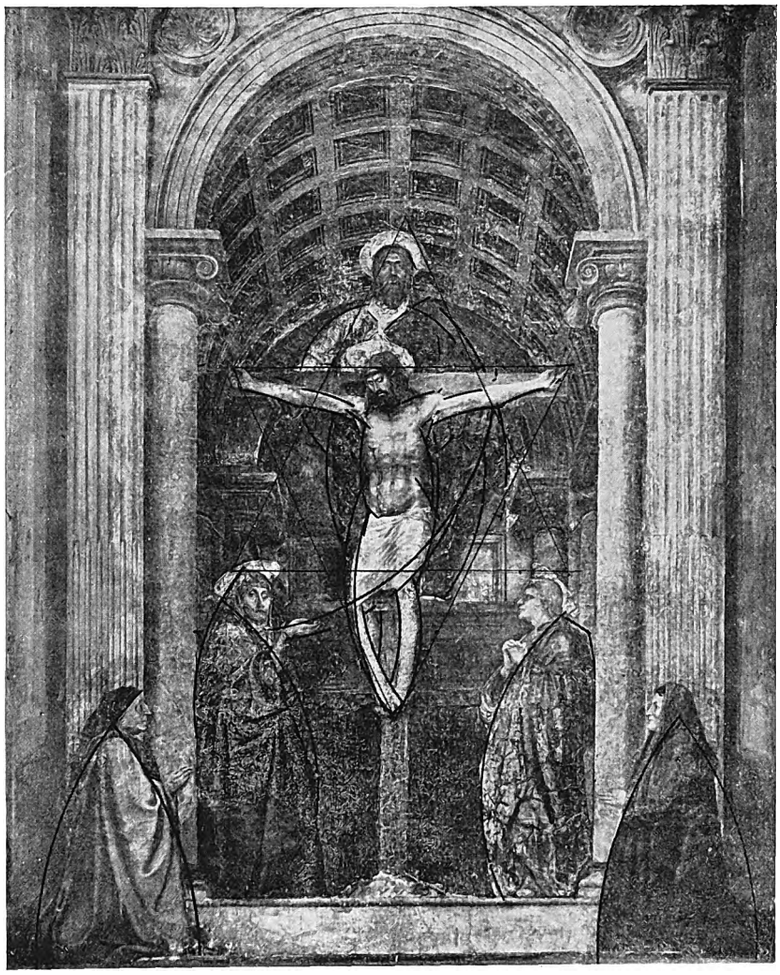
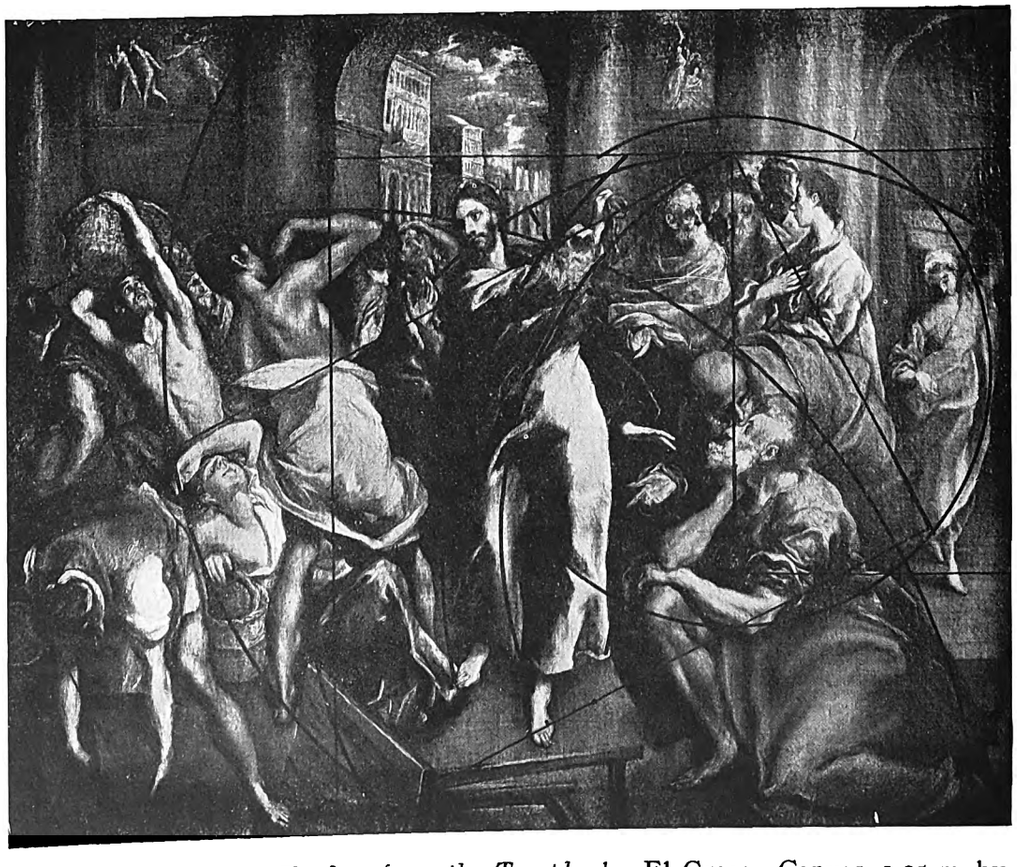


A—The Holy Trinity, by Masaccio. Fresco. (Santa Maria Novella, Florence)



B—Christ driving the Traders from the Temple, by El Greco. Canvas, 1.05 m. by 1.27 m. (National Gallery)

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in the past the proportion most satisfactory to the human eye, profess that they are using it in their compositions. The use of the medial section without understanding its function in the graphic determination of the third dimension and without knowledge of the part which its components play in the formation of the forms in a painting remains only a superficial and two-dimensional variation of symmetrical arrangement, i.e., instead of dealing with identical shapes one deals with identical areas enclosed in different shapes. The medial section cannot be effectively used without a definite conception of space. Once space is conceived and its graphic equivalents found, it seems as if through some magic power shapes are made to appear automatically in their proper places by merely interlacing the planes of space, so that the presence of every shape is made inevitable and accident has no say in the evolution of the whole. The complexity of El Greco's construction of the *Christ driving the traders from the Temple* shows the whole process more clearly and convincingly than any works by other masters or even than his own later paintings, which are treated in a much simpler way, although with the same exactness.

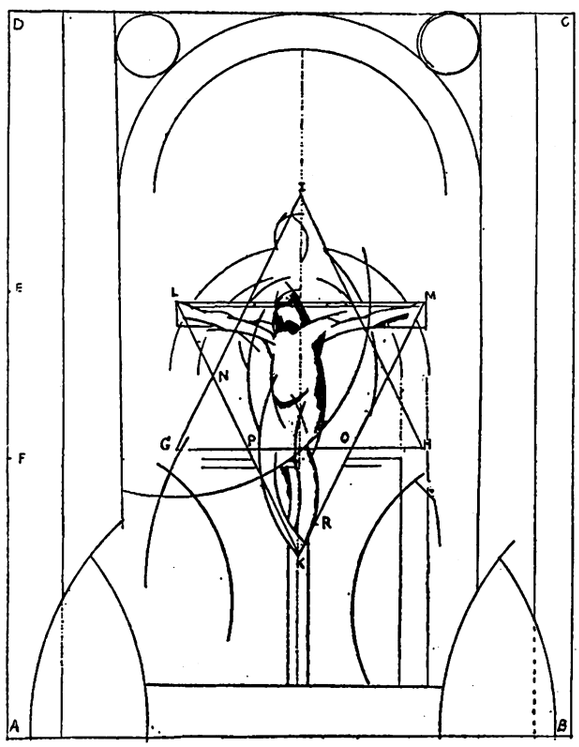

Fig. 1. Diagram of *The Holy Trinity*

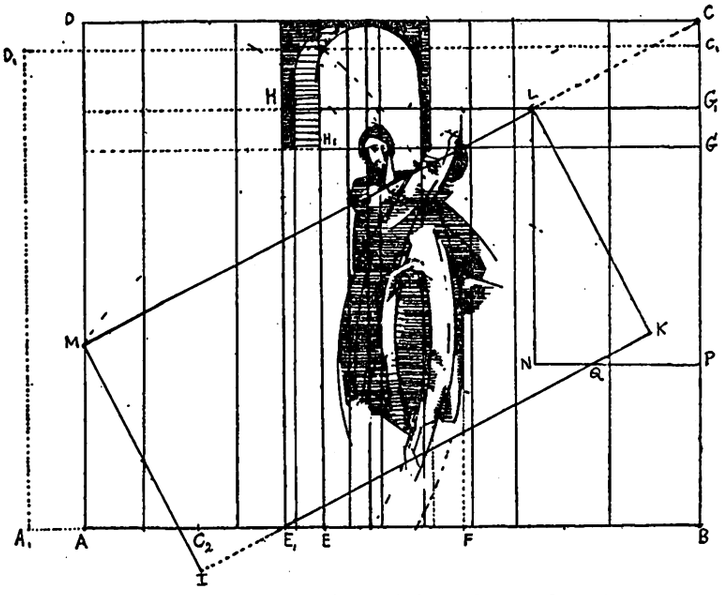

Fig. 2. Diagram of *Christ driving the traders from the Temple*

El Greco conceived the space for *Christ driving the traders from the Temple* [PLATE B] as a metacube, in other words, this canvas should be imagined as a plane cutting diagonally through a cube and dividing it exactly in half. The actual shape of this painting does not correspond with that plane, but, as we shall see presently, it is actually its equivalent. There are two possible reasons which might account for this variation: firstly, the original having been executed for the sacristy of Valladolid Cathedral, its shape might have been pre-determined by the structure of the sacristy; or the cause may lie in El Greco's effort to disguise the construction of his painting, which was always kept a personal secret by the masters. Whatever the reason may be, we find that the height of the metacube's section has been increased at the expense of its length in such a way that the same area is *preserved*. The fact that El Greco uses measurements derived from the corresponding metacube's section, as well as those derived from the actual shape of the painting, is a sufficient proof of my statement. Let us reconstruct the metacube's section. If we find the medial section of the base of the actual painting, marked on our diagram AB, it will be seen that AF is the major and AE its minor fraction, while EF is the difference in their length. The difference between the base and height of the painting is AC_2 and by subtracting this length from EF we obtain the

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length CC_1 which is the increase on the height of the metacube's section. By subtracting CC_1 from BC we obtain one edge of the metacube, and if we draw on it a square its diagonal is the base of the metacube's section, corresponding with the actual shape of the painting. If we now find the medial section of this length (A_1B) it will be seen that E_1B is its major and A_1E its minor fraction. If we mark E_1B on the base of the picture and its parallel, we find that the line connecting these two points coincides with the side of the pillar next the entrance on the left. By marking in the same way EB, we obtain the difference between the two major sections and mark the left side of the porch. By marking EF on the base and the top from E, towards the right, the right side of the porch is obtained. If we subtract from E_1E the length CC_1 the thickness of the porch is found, the remaining length being equal to the wall on both sides of the porch. E_1E is also the breadth of the pillar adjoining the porch on the right, and by marking the distance between the two pillars round the porch from the left-hand edge of the painting, we get the thickness of the left pillar and also the distance between the right pillar and the big one, the thickness of which is equal to the opening of the porch. The other measurements of the architectural detail are easily seen, as they are all marked on the diagram. By drawing the straight lines shown on the diagram through all these markings, we obtain all the verticals but one necessary for the construction of the painting.

The old masters invariably determined graphically the third dimension of their painting and, as a rule, the way in which it was obtained is marked in a painting not only by the furthest objects but also by some object or pattern much nearer to the spectator. El Greco follows the example of his predecessors and determines his recession by using the medial section, i.e., by erecting a square on the major fraction of the medial section of the base. The upper edge of this square is the limit of recession. El Greco builds this square on the major fraction of the metacube's section (E_1B) and on the right-hand side of the painting. Its left upright coincides with the pillar on the left of the porch and the furthest point of recession, the cloud, just behind the buildings, falls on its upper line. For reasons which will become obvious later on, it is necessary to find also the distance arrived at by building a square on the major fraction of the medial section (EB) of the base of the actual painting. In all works by the old masters the relationships in a painting are not in reference to the spectator's eye but to a plane inside the painting itself, and for the placing of this plane the graphic definition of the third dimension is an absolute necessity. The area of this plane is equal to the area of the square and is obtained by building a rectangle on the base of the painting, taking for its shorter sides the minor fraction of the medial section of the base. It could be actually taken as a vertical section of the principal mass, as when the plane is used in its ordinary shape the principal mass is not taller than the height of the rectangle and always coincides with it. This can be plainly seen in Raphael's *Miraculous draught of fishes* (South Kensington Museum), where the upper side of the rectangle coincides with the horizon and the lower with the bottom of Christ's boat. The plane is not usually placed higher up than the difference between the two fractions of the medial section of the base, and is parallel to the base of the painting. El Greco uses the same plane, but he breaks it in two parts, the smaller of which is in its original place while the bigger slants downwards giving an impression of violent swinging. The reason for this can be found either in the influence of Tintoretto, who breaks this plane in a similar manner in the *Origin of the Milky Way* (National Gallery) or in El Greco's interpretation of the subject. The upper part of the plane is clearly marked in the original by a somewhat too obvious line passing from the left-hand border over the back of the reclining figure, the uplifted hand of the boy, the sharply marked division of the light and shade on the drapery of the retreating figure, Christ's shoulder and the old man's hand, where it crosses the upper edge of the recession line. This line, marked ML in our diagram, is the bigger part of the upper edge of the rectangle and is equal to the height of the actual painting. The remaining length (LG_1) is the upper border of the smaller part of the rectangle and if added to ML will exactly equal A_1B. After constructing these two parts of the rectangle in the ordinary way one obtains MI, KL and LG_1, NP, two rectangles which if added will make the rectangular plane whose length will be A_1B and its area equal to that of the square. By this we have obtained all the straight lines necessary for the construction of the actual painting. It is by interlacing the plane of recession and the plane of reference that all the shapes in this painting are obtained, as will be shown presently.

There is an old gnostic doctrine that curve generates form, and El Greco is not the first of the great artists who applied it for constructive purposes to his painting. He may have brought this principle with him from his native country, where it was used for centuries before his birth; he may have learnt it either from Tintoretto, who uses it throughout his paintings, or from

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his extensive studies of gnosticism and contemporary philosophy. We can imagine El Greco's paintings being made up of light and shade, both having definite shapes. In fact, the shapes of light and shade in this particular painting are so clear that it is hardly necessary to insist on this point. Consequently, the whole process of building up the picture lies in finding out the shapes of light and shade and the relationships of these shapes to the whole as well as to each other. The process is as follows: The straight lines drawn in our diagram are *loci* for all the centres on which different curves are to be drawn. The *radii* are all the measurements already mentioned, namely:

1. Major fraction of the medial section of the base of the metacube's section.
2. Major section of the base of the painting.
3. Major section of the base of the painting minus the difference between the two major fractions.
4. Minor fraction of the medial section of the base of the metacube's section.
5. Difference between the major and minor fractions of the base of the painting.
6. Difference between the two major fractions.

Unlike Tintoretto, who marked all his *radii* by the milk spurting out of the breast of Venus, and indicated their respective lengths by the stars (*Origin of the Milky Way,* National Gallery), El Greco does not give us any definite starting point. However, it was possible to find all the centres, and I give them in an order corresponding to their *radii* mentioned above: M (on the diagram) for the first three, K for the fourth, E for the fifth, and the sixth at H as well as on any line in the vicinity of which a corresponding curve is required. The other centres are always on the points where the straight lines are cut by the curves. It will be seen by this that only a very limited number of big curves are used. There are only a small number of curves drawn on the plate in order to make it easier to follow, while the diagram, which is drawn with the compasses only, shows the construction of Christ's figure. Anybody who is not afraid of taking compasses in hand can obtain all the other details by using the measurements given above.

One often hears, even from experts, that the elongation of El Greco's figures is due to the "influence of the graceful Spanish figure," or to his desire to convey his mystic conception of saintliness, or to his "*horror vacui,*" or sometimes even to his eccentricity. And yet there is an obvious reason which usually escapes the notice of scholars. Is this from sentimentality which does not allow the presence of anything else in art but "intuitive self-expression"? Why pay so much attention to mysticism and personal experience, which are such vague and unreliable factors, and so little to the actual construction of the painting itself, which is a permanent factor and reveals the attitude of every master in an unmistakable way? Certainly there are influences outside the domain of painting, but they cannot be ascertained before the part they play in the actual painting is found. In this painting, as in all works by the old masters, all the measurements are derived from the actual shape of the painting and from the corresponding metacube; consequently, the proportions of the figures were not determined by *comparison with nature, but by the proportions of the space in which they are placed.* If to this one adds the facts already mentioned, that El Greco understood the curve as generating the volume and that he always recurred to the metacube as a constant reference, then the elongation of the figures follows mechanically. In fact, El Greco had no fixed proportions for the human figure, they being dependent entirely on the space in which they are placed, so that we find that the narrower a painting is the more elongated his figures are. In other words, if any of his paintings were reduced to the metacube's section, the figures would have quite ordinary proportions. This becomes quite clear if we compare, for instance, the *Crucifixion* (Prado) with the portrait of Cardinal Guevara (Nemes collection, Budapest), the measurements of which are quite traditional.

At this point it was my intention to show how Cézanne applied similar measurements, but at the suggestion of the editor and in order to satisfy those who might have some superstition against Cézanne, or even against El Greco, I will show whence are derived the measurements in Masaccio's *Holy Trinity* in Santa Maria Novella [PLATE A], which proves clearly enough the above statements and also shows what an enormous range there is in application of this method. In fact, its application is so varied and yet always so exact, that it is impossible for me at present to say definitely whether the old masters actually arrived at these measurements by the use of mechanical devices. A glance at the diagram of Masaccio's painting reproduced here will reveal its measurements. AE is the major fraction of the medial section of AD, AF is the minor fraction, and EF the difference in their lengths. The principal figures, those of the crucified Christ, the Father and the Holy Ghost, are enclosed in two isosceles and identical triangles forming a six-pointed star (GHI and KLM). The bases of both triangles are at equal distances from the upper and lower edges respectively of the painting; this distance is exactly AF. The length of the two equal sides in both triangles is equal to

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AF. By subtracting the base of the triangle from one side we obtain KR, which is the size of the faces of all the figures and also the radius of the two rosettes on the top of the painting. And finally, KP is the radius for the greater number of curves. Thus by describing circles with these radii (except AE and EF) from the apexes of the triangles and then from any point where two curves cut each other and from the points where the curves intersect the straight lines, we obtain a selection of curves which will define all the shapes in the painting as shown in the diagram.

As I have already mentioned, I have no direct written evidence as to whether the old masters constructed their paintings actually relying on geometry, or whether the final result was due to their "sense for design." The only evidence I could get by analysing their paintings and by comparing the results with different religious and philosophical teachings about the universe prevalent in their times indicates that there may have been a period in their training when they were taught certain mechanical laws which in their opinion it seems underlie the whole structure of nature. One fact which supports this idea is the use of the metacube box, in which many old masters used to place the clay figures from which they sketched their paintings.

WALLACE COLLECTION NOTES: A MISCELLANY—II

BY D. S. MacColl

I—TWO EARLY FLORENTINE PICTURES

IF Hertford House is the temple of any god, he is Love, playful or tyrannic. Gillet's *Love the Master* stands at the top of the Grand Staircase, confronted by Jean Jacques Caffiéri's *Omnia Vincit Amor;* Love vanquishes Time, on a round dozen clocks; he threatens in *biscuit de Sèvres* after Falconet; if he is suckled or disarmed or chastised or has his wings clipped, it is by Venus; or he runs to her, stung by a bee, in the early Titian; there are sacrifices at his altar by Clodion and Greuze, a Feast to his *Power* over the Fleming, by Pieter Pourbus, his *Fountain* for the French by Fragonard, and quantities of him sporting or asleep by Pigalle or other bronze-makers, and on the canvases of Boucher. And where he is not present in person his victims are talking about him, in the "conversations" of Watteau and Lancret and Pater. Lord Hertford had only a wandering glance for any other worship.

There is piquancy, therefore, about stray invaders from another shrine. Among the miscellaneous additions made by Sir Richard Wallace to this large "offrande à l'amour" are two mutilated examples of little domestic Christian altar-pieces. One of these is a precious fragment: two tiny shutters in translucent enamel on gold, Pierre de Bourbon and his wife, Anne de France, with patron saints, after the famous *Triptyche de Moulins*. Another is more fragmentary still: part of a Nativity, recognized by Dr. Osvald Sirén as by Bernardo Daddi [Plate I, B: No. 549 in Gallery XVII]. This painter has been fully studied by Dr. Sirén in his *Giotto and Some of his Followers* (1917), with numerous illustrations. A large part of Bernardo Daddi's activity lay in providing those little portable triptychs. A good example is No. 1064 in the Kaiser Friedrich Museum; in this the centre panel and wings, under Gothic canopies, frame a Coronation of the Virgin, a Nativity (left) and a Crucifixion (right), but one nearer to ours belongs to Herr Julius Böhler of Munich. In this the Virgin kneels beside the crib, and the group of figures in the foreground, missing from our fragment, is supplied. In the centre is a Crucifixion; to the right the Virgin enthroned. Our scrap has not a great deal to say for itself, but it may be convenient to add it for reference to Dr. Sirén's illustrations, along with the truncated figure which I found on the back of the shutter; a martyr-saint, apparently, since he holds what looks like a palm [Plate I, C].

The other little picture [Plate I, A: No. 768 in Gallery XVII] is a tondo of the *Virgin and Child* (with a pomegranate), which had hung, till the re-arrangement of the Collection, in the Board Room uncatalogued. On the back is scribbled the name "Ghirlandaio"; no definite name has yet been assigned to its painter, but it is a genuine and pretty work of the later fifteenth century, in good condition.

II—A PLATE OF URBINO MAIOLICA

The scene upon this piece [Plate II, D] has hitherto been described as an "Unknown allegorical subject." But last year a paragraph in the newspapers referring to the adoption by the dentists of the Virgin Martyr Apollonia as their patron saint caught the eye of Mr. W. R. Wills, one of the attendants in the Gallery, and he drew my attention to it. I think there can be little doubt that the first act of the saint's martyrdom is here depicted. She is an historical character, whose story is told by St. Dionysius of Alexandria in a letter addressed to Fabius of Antioch in 249 A.D., and given by Eusebius (Ecclesiastical History, VI, c. 41). He says:—

The persecution with us did not begin with the imperial edict, but preceded it a whole year; and a certain prophet

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A—Virgin and Child, by a Florentine fifteenth-century painter. Panel, diameter 15.5 cm. (Wallace Collection, No. 768)

B—Nativity; wing of a triptych by Bernardo Daddi. Panel, 12.7 cm. by 10.2 cm. (Wallace Collection, No. 549)

C—A Martyr: figure on the back of *B*

Plate I. Wallace Collection Notes: a Miscellany—II

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Plate of Italian maiolica, by Benedetto of Siena (?). Diameter, 22.9 cm. Back view. (Mr. Alfred Spero)

Plate I. An Unpublished Maiolica Plate

D—Martyrdom of St. Apollonia. Plate of Urbino maiolica. Diameter 24.1 cm. (Wallace Collection, III, D, 141)

Plate II. Wallace Collection Notes: a Miscellany—II

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and poet excited the mass of the heathen against us, stirring them up to their native superstitition. Stimulated by him, and taking full liberty to exercise any kind of wickedness, they considered this the only way of showing their piety—to slay us. . . . They also seized that admirable virgin, Apollonia, then in advanced age, and beating her jaws, they broke out all her teeth, and kindling a fire before the city, threatened to burn her alive, unless she would repeat their impious expressions. She appeared at first to shrink a little, but when suffered to go, she suddenly sprang into the fire and was consumed.[1]

St. Apollonia naturally became the saint invoked to cure toothache or pains in the jaw, and fragments of her are treasured and applied in various churches of Rome and other Italian cities, of Brussels, Liège, Mechlin and Cologne. She figures in English art on rood-screens and windows with pincers, or pincers and tooth, and with hammer or tooth-extractor in her hand, and teeth upon a book. There is a picture of her at Munich, by F. Granacci, bound to a pillar and scourged.[2] She also appears with other saints in the picture, No. 580, at the National Gallery, of the *Assumption of St. John the Evangelist*, ascribed to Giovanni dal Ponte, the early fifteenth-century Florentine. Perhaps a student of Italian engravings may be able to supply a Renaissance source for the subject and design of our plate.

[1] *Lives of the Saints*, by S. Baring-Gould, 1897, Feb., pp. 231-3.

[2] Maurice and Wilfred Drake: *Saints and Their Emblems*, 1916, p. 12.

AN UNPUBLISHED MAIOLICA PLATE

IN the accompanying illustrations we reproduce a maiolica plate of rare beauty hitherto unpublished. It was until lately in the collection of Mr. J. P. Heseltine. The colouring may be said to exemplify the maiolica-painter's palette at its best, the effect being obtained by the use of five colours only, cobalt-blue, yellow in two shades (one of an ochreous tone, the other approaching a pale lemon), a transparent copper-green, and manganese-purple, with the addition of skilful touches of opaque white for the high lights. The drawing, as in all the earlier maiolica paintings, is executed entirely in blue, over which afterwards the washes and heightening touches of other pigments are laid—a process which lends to the works of this class their extraordinary harmony and tranquillity of effect. Earlier works have greater chromatic power, forcing attention at times with something almost of violence, whilst the later, with all their splendour, are as a rule tainted by an absence of discipline, and owe more to the chance which often gives value to a medley of bright colours than to any controlled ordering of a chromatic scheme. Only in the maiolica of the zenith—the first two decades of the sixteenth century—do we find the perfect colour sense which sets this ware as a body of production in the forefront of all ceramic painting; and among the many individuals that compose this wonderful chorus, there are few to equal, and none to surpass, that now for the first time brought to the notice of connoisseurs.

The handling of ceramic pigments here displayed is masterly to a degree. The treatment of the features of the figures, on which, as always in the age of humanism, the greatest care has been bestowed, could hardly be bettered in any medium. We must also point out a convention of technique adopted by the painter as another proof of his high skill—the use of a stipple of orange or yellow spots in certain passages (the trees to the left, the distant hill to the right, the grassy banks of the foreground), to draw them into the scale of the general harmony. Lastly, we must notice the discreet use of the purple, of a full yet soft *lie-de-vin* hue, at one or two points only on the grapes in the baskets, and the ears and hinder part of the *Meereswunder*, in such a manner as to regulate without disturbing the balance of colour.

As to the meaning of the subject, there is little to be said: it is one of those day-dreams, at the same time strong and tender in its appeal to our sensibilities, yet conceived in a mood of serene detachment, devoid of all passion, which is the mark of so much of the art of an era in which life itself was in violent contrast with this mood. As to sources of inspiration, it may perhaps be suggested that although the interpretation is thoroughly Italian, the artist was not a stranger to the engravings of Dürer, particularly to the so-called *Amymone*, of which we have given the second name to the semi-human creature depicted in the composition.

It is not easy to say by whom or where this masterpiece was painted. At first sight it seems to show affinities with the panel of the *Resurrection* at South Kensington, and other works rightly identified by Fortnum, as by the hand of the painter who signed a dish with the subject of Christ among the Doctors: *I la botega d Mo. Iero d Forli*. There are, however, marked differences. The compositions of that painter are apt to be over-laboured, and as regards technique, they lack the purple which is so valuable a note in our plate. This purple, however, is precisely characteristic of a group of wares which recent authorities have assigned to Siena, and certain features in the landscape (the rocks and tufts of herbage) recall pieces which, by the help of the only one with a signature, have been identified as the work of Maestro Benedetto, of that city. The light wreath of foliage painted

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in blue on the back [PLATE I] (round a mark of uncertain significance) is also paralleled on the signed plate and on fragments dug up at Siena. The treatment of the figures is by no means unlike that of Benedetto, and if allowance be made for an advance in power during a lapse of some ten years—the signed plate and others with figures of saints may be dated to about 1505, the plate here described approximately to the middle of the following decade—we may, perhaps, hazard the opinion that we have here one of the most finished works of this Sienese painter. Whoever was its author, this piece stands as one more triumphant vindication of the high worth as an art of the Italian maiolica of the early Renaissance.

THE MOND PICTURES IN THE NATIONAL GALLERY

BY ROGER FRY

THE lives of painters have long been a favourite theme for writers. Some day let us hope we shall have the Vasari of collectors and art patrons. They may not be so picturesque a tribe as painters, but they are almost as varied in their habits, as diverse in the motives which guide their activities, as peculiar in their hobbies, cranks and prejudices, as generous or as calculating, as cunning or as naïve, as any class of mankind. They reflect, too, in the way they set to work, more than most people, the spiritual and intellectual currents of their day and the changes in fashion which taste undergoes from time to time.

Dr. Ludwig Mond's collection was of a special kind, the like of which had perhaps never been seen before. It was essentially the outcome of the Morellian movement. This was in its way a quite new thing. Morelli's idea of authenticating pictures by noting minute peculiarities of form unconsciously displayed by the artist, and therefore distinctive of the work of the particular master, is no longer regarded by critics with very great reverence. It may be even doubted whether Morelli attained by his method to so generally accurate a judgment as Cavalcaselle, who worked by more instinctive reactions, but the energy and eloquence with which he pressed his theories on the public and the appearance of scientific detachment and accuracy which it gave to his researches brought into the world of connoisseurship a new type of mind. The method was of a kind which appealed to men of positive and scientific bent, men who would never have concerned themselves with art, even as a hobby, whilst its high priests discoursed in the vague language and high-flown phraseology of an earlier day. '*Gran gusto,*' and '*morbidezza,*' and 'keeping' would have repelled a mind accustomed to exact definition and quantitative analysis. But the minute and curious observations of Morelli had at least a familiar sound to the man of science, and if he happened to be, as Dr. Ludwig Mond also was, a man of wide and general culture, the world of art no longer seemed so remote and speculative a concern.

The collection which Dr. Mond formed under the advice of Dr. J. P. Richter reflects this attitude of severe and detached study and high intellectual integrity. The pictures were no longer bought for their splendid decorative effect or their appropriateness to a princely residence. There are here none of Vandyck's social presentments in a grand decor, no Veroneses to strike the note of festivity in a great ball-room. If Rubens was represented, it was in a small and undemonstrative work where, for his own purposes, he was experimenting in the interpretation of an unusual aspect of landscape.

No important collection ever took less heed of the possible social effects which the possession of great works of art may have. The pictures in the Mond house appealed, as all pictures must, to the eye, but not to impose at once by their obvious splendour and magnificence. They invited, rather, a more intimate and persistent commerce. They did not reveal their beauties easily or at a first glance to the casual visitor. It is this serious, "scientific" character of the Mond collection which makes the bequest one of such extraordinary importance to lovers of art. The pictures which now come to the nation are of a kind which we could hardly have hoped to get by any other means. They are pictures, for the most part, by the greatest masters, and their authenticity is beyond dispute, but they are not of the kind that it would ever be easy for a committee to buy. Some of them are peculiar pictures in that they lie a little outside the range of their author's typical work. They will, perhaps, appeal most vividly to those who are most familiar with the other works of the master, precisely for the new light they throw on his character. The Raphael, for instance, is so early a work that it is almost pure Perugino, and yet, when one has once penetrated beneath its outer surface, it is intensely and peculiarly Raphael none the less. The Botticellis [PLATES I, A and B] are late, so late that there is nothing left of the voluptuous and lyrical classical amorist. He is almost repellent in the dry, passionate austerity of his design. The Fra Bartolommeo is central and typical enough, but the Signorelli is Signorelli

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Plate of Italian maiolica, by Benedetto of Siena (?). Diameter 22.9 cm. (Mr. Alfred Spero)

Plate II. An Unpublished Maiolica Plate

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A—The Calling of St. Zenobius, by Botticelli. Panel, 66 cm. by 147.3 cm.

B—The Miracles of St. Zenobius, by Botticelli. Panel, 62.9 cm. by 142.2 cm.

Plate I. The Mond Pictures in the National Gallery

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in his fiercest, most defiant, most outrageously damn-the-consequences mood. Sodoma, in his *St. Jerome,* is no longer the sentimentalist who charms the devout undiscriminating spectator, but a wild romanticist, prophetic of Tintoretto and El Greco, and finally Titian is Titian purified of everything that made him the darling of princes and the friend of Aretino.

In order to adopt some method, let us begin with the Primitives. Of those that I remember in Dr. Mond's house only a few are here. There is said to be some difficulty in the exact interpretation of the will. It seems ungracious to lay claims when we are already so magnificently endowed by Dr. Mond's generosity and public spirit, but it is sincerely to be hoped that by some arrangement or other the nation should acquire the early Bellini *Pietà*—one of the most moving of all his compositions—and the *Hortus conclusus* of Mantegna, one of those strangely mystical designs which his brooding and unsatisfied spirit occasionally produced, and certainly far superior to any Mantegna which we possess.

Of the Florentine Primitives we have here only the two Botticellis [PLATES I, A and B], but rich as we already are in Primitives, these are a capital addition. They are two long panels out of a series of three which Botticelli executed at the very end of his life. The third panel is in the Dresden Gallery. They illustrate the life of St. Zenobius. The story thus illustrated has a familiar and typical ring. The Saint refuses a brilliant marriage, is baptized instead, is ordained, made Bishop, and performs the usual miracles of casting out demons, healing the blind and restoring the dead to life. But to Botticelli in the pietistic fervour of his later years this banal story takes on a strangely dramatic intensity. It is no perfunctory chronicle of events, but a play in which all the actors are moved by a fierce and concentrated passion. Even in the comparative calm of the earlier scenes, the figures are swayed by an inner compulsion, and in the later scenes of the miracles the emotion rises in a crescendo to the desperate gesticulations of the mother who brings her dead son to the Saint.

It is one of the delights of studying Piero della Francesca's designs, to note with what assured balance his figures tread the ground. In the world of the imagination it is no contradiction to find an equal delight in the fact that in Botticelli's creations gravity is almost suspended. Nowhere do his figures press the ground with their full weight, and under the stress of passion they are swept forward by an inner impulse as we are in dreams, and float rather than walk, trailing their feet after them along the ground rather than using them as instruments of progression. This habit of Botticelli is intimately connected with the peculiar impetus and swing of his linear rhythms. The bent of his literary and dramatic invention plays into this native rhythmic feeling, and to some extent each develops the other. His long task of the illustration of the *Divine Comedy* emphasized naturally enough this peculiar habit. He grew accustomed to visualizing human figures as spiritual and immaterial bodies, and gave them their appropriate movement. In none of his pictures is there, I think, so close a likeness to the Dante drawings as in these panels. And here more than in the drawings he makes use of the curiously emphatic diagonal lines of the figures to establish a most complex but beautifully lucid compositional equilibrium. No less remarkable, in view of this peculiarity of his figures, is the use he has made of architecture, underlining in every possible way its set rigidity, its uncompromising verticals and horizontals. He has chosen naturally enough the contemporary architecture of Florence, and nothing could have suited his purpose better than its bare, unyielding austerity of form, its flat, unbroken surfaces of stone, its clear-cut edges and sparse, sharply-cut mouldings. And he has drawn it with rule and compass as though he would make an architectural elevation, and painted it in flat, hard, unbroken tones of cold grey and dull reds and browns. The one esthetic delight his Puritanism has allowed him here is in the exquisite choice of proportion and the nicely-planned intervals and recessions between the buildings.

Against this hard, blank background the swaying gestures of his impassioned figures gain a new intensity of expression—an intensity which is deliberately upheld by the colour contrasts, the pervading delicate whites of the acolyte's surplices, the dull maroons and broken blues of caps and robes, and as deliberately he strikes the highest note of dramatic violence in the challenging scream of the red and myrtle-green of the woman's dress. What an odd unpredictable thing art is—who could have foretold that Savonarola's puritanical revivalism would infect the dreamer of classic myths, and instead of destroying his art, stimulate it to such passionate intensity of expressive design as we see in these panels.

Below these panels hangs, with an almost violent effect of contrast, a long predella by Signorelli [PLATE II, C]. Not that Signorelli is not also passionate enough, but with how different an inspiration!

It is rash, but sometimes inviting, to speculate in front of a work of art as to what was passing through the artist's mind when he was confronted by some unusual pictorial problem. In the case of this predella, we do not know what reasons,

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theological, parochial or personal, dictated the choice of subjects; but they were unusual. On the one hand he had to represent *Esther before Ahasuerus;* on the other it was his business to depict *St. Jerome's* persistent post-mortem habit of appearing to learned saints while composing in their cells. As he did this to three different saints at different times and places, and at least twice in a very similar fashion, it was not an easy problem. Moreover, it evidently disturbed Signorelli to adopt the traditional device of painted architectural pilasters in order to divide the different scenes of a predella. He determined, in spite of the incongruity of the scenes and the curious results it involved, to run them all together into a single long composition. In order to display the magnificence of the royal court, he had to allow the Esther scene a great deal more than a quarter of the total length. This added to his difficulty, because the remaining three scenes had somehow to be grouped on either side. Symmetry was thus out of the question. His solution was to put the long Esther section well to the right of a central position with two St. Jerome scenes on the left and one, which is slightly larger, to the right. He allows a pilaster to divide the two St. Jerome scenes on the left, but it is a pilaster which is within the picture-space, and is in no sense part of the frame. Indeed, the picture-space is continuous throughout the panel in spite of the sudden breaks at the junctions of the scenes, although a good deal of violence is done to our sense of probability by this arrangement. However, in effect, it is just possible to contemplate the whole panel as a single loosely unified design, though it naturally breaks into its component scenes. Each of these regarded separately is a complete and self-contained unity.

Signorelli here shows, perhaps, even more than elsewhere, his peculiar position in the history of European art. He was the first pictorial artist, with the possible exception of Castagno—in sculpture Giovanni Pisano anticipated—who bid defiance to mediæval craftsmanship. The first to declare boldly the fundamental difference between the artist and the good painter-craftsman. In this sense he is the first modern painter—more modern, indeed, than any of the great men of the high Renaissance. He accomplishes for the first time definitely and uncompromisingly the great act of faith of the artist-painter, which consists in allowing the hand to follow—almost literally blindly—the idea of form which he holds imaginatively in his mind's eye, in the belief that beauty will result. Not, of course, the deliberately-sought and meticulous beauty of the pure craftsman, but another beauty, the beauty which results from perfect transparency to the idea. One may compare it, perhaps, to the change from a copybook script to that of a good current hand, the beauty of which is largely unconscious. The change implies the denial of the old calligraphy—the calligraphy based on regular and unbroken sequences, and its replacement by a less conscious, less deliberate calligraphy, in which the rhythm is free, spontaneous and elastic.

Certainly it would be hard to find among the old masters of any period a painting more essentially in harmony with the most modern developments of the art than this. Signorelli sticks, indeed, in one place to an old convention. On the robe of Ahasuerus he has placed gold leaf after the mediæval fashion, but he has scribbled across it the brocaded pattern with the freest, most nonchalent handwriting, leaving it all blunt and rough in statement, as far as possible from that meticulous hatching and polishing of the surface which makes the quite different charm of a trecento altar-piece, or even of the gilt reliefs in some of Botticelli's architectural décors. And see what Signorelli has got from this audacious act of faith. What a vibration of life in all the figures, what simplicity in the synthesis of his space composition. With what surprising ease and certainty he establishes the movement in depth of his planes, the recessions of his *terrains*, the excavation of his skies, so that with no change in the brusque, positive quality of his pigment, he can yet suggest the opposition of figures in the immediate foreground to infinite distances of sky and mountain.

His method gives him, too, a new intensity of colour. He is not, of course, interested in chiaroscuro; light and shade have for him only the interest of creating clear plastic relief, and he is indifferent to the changes of local colour due to changes of light and shade. But his method of stating the divisions of planes in the abruptest manner without any transitions of tone enables him to give startling plastic relief in a narrow tone-range. Where Perugino or Raphael will pass, let us say in a drapery, from extreme shade to an almost white high light, Signorelli is content with two or three tones not so very far apart. His high lights then can have a quite unusual saturation, and his darkest folds will still be of pure and unblackened colour. It is this that gives this panel so extraordinary a vehemence and resonance of colour. And how splendid some of his frank oppositions of colour are. Perhaps where the rich costumes of Ahasuerus's courtiers tempt him to display, he becomes almost too violent, but where in St. Augustine's cell he is confined to blacks, greys and ochres, what a splendid resonance results.

Signorelli was a monstrous changeling in the Umbrian school. He has nothing of the Umbrian suavity of manner. A strange fellow to

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Raphael in Perugino's workshop. And there, nearby, hangs his fellow pupil's earliest masterpiece, the great *Crucifixion*. Nowhere else can one penetrate so deeply as here into what was fundamental and native in Raphael's artistic personality. One can do this almost exactly in proportion as it reveals itself unconsciously. For here everything is taken straight from Perugino. In every part the one pre-occupation of this model pupil has been to do exactly what his master did. Never did artist try so completely to suppress himself, and yet how complete the self-revelation. The same types, the same poses, the same general composition as Perugino, but all rendered with a new perfection and a new harmonious ease of rhythm. The pattern of figures on sky and landscape, their disposition and proportion in the rectangle, are all such as Perugino discovered—and it was no mean discovery—but by adding just the last subtlety of refinement to the balance, the last precision to the feeling for intervals, that discovery yields for the first time all its expressiveness. There is a consummate ease in the modelling of the forms and in the harmony of their movements, which reveals the highest sense of formal design that perhaps any artist has possessed. Signorelli's revolutionary gesture meant nothing to Raphael. Indeed, Signorelli had to wait for Rembrandt, or even Cézanne, to be fully justified. Meanwhile, Raphael would have none of it. He accepts to the full the calligraphic tradition; only he is unconsciously striving to see what new aspects of form, what new and richer plasticity, it can be made to express. Already without any evident innovation there is a new fullness in the relief of the figures and a new harmony between that relief and the recession of the landscape. This, too, is full of interest. In nothing does he depart from Perugino's convention, and yet there is a new simplicity and candour in the statement. He relies less on invention of detail, less on description, more on the perfect relation of parts, almost ridiculously simplified. How empty it would be if those relations were not so perfectly felt. There is, after all, an unconscious daring even in the model pupil.

Significantly enough there hangs beside this work the *Holy Family* of Fra Bartolommeo [PLATE III, D]. At last a Fra Bartolommeo in the National Gallery! For it was just this that Raphael had not seen when he painted his *Crucifixion*, and just this that would reveal to him the path he was to follow so happily. For Fra Bartolommeo is calligraphic enough; there was nothing to frighten Raphael on that score, but already he has got a new sense of volume and mass into the figures, new in that it had not been seen in painting since Masaccio. The entire group is planned as a single plastic whole. The logic of its sequences is lucid and complete, the movements are freely three-dimensional, and it has the grave impressiveness which comes from such plastic design. But nearly as it shows him to have approached Michelangelo's sculptural paintings, Fra Bartolommeo remained after all a painter; and the treatment of the landscape—though it is still a little too definitely a background—betrays his pre-occupation with pictorial as opposed to purely sculptural unity. The recession of the ruined palace behind the Virgin's head is beautifully planned, and the invention of the great upright of the projecting wall to the left is a felicitous one, and emphasizes the continuity of the design. The warm luminosity of sky and distance and the beautiful tonality of the right-hand portion are eminently painter-like. This does not show Fra Bartolommeo at his greatest: he needed for that the more formal architectural motive of a great altar-piece. It is to some extent a compromise between that and such small lyrical pieces as that published in the BURLINGTON MAGAZINE of March of this year. But it is a worthy example of his great principles of design, and gives a hint of a motive which Raphael was to use to perfection later on by a subtler and more simple relationship between figures and landscape. Indeed, few bequests could make a more valuable addition to the Gallery than this.

The Venetian pictures were hung in another room during the single day's exhibition of eighteen of the Mond pictures. There is the great *Virgin enthroned* of Gentile Bellini. This, alas, is so total a wreck—even more complete a wreck than the little Layard portrait—that it is really useless to discuss it. There is hardly a square inch of Gentile Bellini's brushwork to swear by.

The little *Head of a Saint* by Gianbono is a small but welcome addition to our Venetian school. It gives us what we hitherto lacked, the measure of the pure primitive tradition of Venice before Mantegna and Bellini brought it to full expression. It has a peculiar suavity of form, not free, of course, from a certain structural weakness; but it has as well the special note of Venetian colour, its warmth and glow even in the use of cold tints, so that by a rather stretched fancy one may almost recognize its affinity with the late Titian in the same room.

This, too, is one of the great pieces of the new bequest, and one of the most desirable acquisitions which we could wish for [PLATE IV, E].

For Titian in his younger days is well enough seen in our Gallery, but the late Titian, who is also the great Titian, has hitherto been unknown. This must be among the very latest of his works. In it we have the ultimate condensation and essential abstract of all his immense pic-

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torial experience. At last he can afford to forget his overpowering competence as a picture-maker, and can yield himself without reserve to the direction of his sensibility. All that experience and cunning lies, of course, behind the apparent simplicity and directness of this. What looks in the picture so natural, so much as though it had merely happened and been recorded, is the result of no external good fortune, but just of that power of selection and co-ordination which a long life of painting had conferred on him. Titian has here come through to impressionism, and nothing in the picture implies the recognition of other than purely visual values. There is no statement of the plastic facts other than as they reveal themselves to vision. Go close and you will look in vain for the drawing of the Child's hand, go back a few steps and it is all there in all its complexity of structure, all its variety of tone and colour. These tremulous, fluttering brush-strokes, mysterious scumblings and glazings, and sudden small *empâtements*, fuse together to evoke the completest image, the full volume and weight of the figure, the movement of all the largely-planned planes and the envelopment of everything in a luminous atmosphere. If one would realize what " breadth " of treatment means—breadth with the utmost fullness of content—simplicity without wilful simplification, here is the model to study.

It is, I say, impressionist, but not after the manner of Manet, with his direct and deliberately-simplified record of the pure, visual facts; still less is it after the manner of Whistler. Only, perhaps, in the late Renoirs can one find something not unlike this cunning use of pure visual facts to express a profound imaginative grasp of plastic harmony. For though visual facts only are appealed to, none the less, by a subtle and scarce-perceptible emphasis, they have a plastic significance beyond what the mere facts could evoke. Here, at last, we have the measure of Titian's greatness, of Titian when he had forgotten all about Giorgione, and the poetic fervour of the early sixteenth century, when the passion for pictorial design had run pure of all its accompaniments and he dared to let everything else go hang and trust to the sheer perfection of his art.

A DATED PERSIAN JUG FROM SULTANABAD

BY M. S. DIMAND

A REMARKABLE jug of exceptional beauty belonging to V. Everit Macy is now on loan in the Metropolitan Museum of Art, New York [PLATE A]. Its rich decoration, perfection of style and workmanship distinguish this jug as one of the best specimens of Persian pottery. On its body are represented hunting animals such as dogs, foxes, a leopard, and hares, arranged in zig-zag. The neck shows a row of walking antelopes, represented in various attitudes, their heads turned over their backs or lowered looking for food. The animals are executed with an excellent observation of nature, and are treated in exactly the same manner as those of the thirteenth century Veramin tiles and corresponding bowls found at Sultanabad. In all of these we find the fur of the animals indicated by spots and dots.

In contrast to these animals taken from nature are the mythological figures of winged sphinxes and birds with female heads, known in Persian literature as " simurg," which are often represented in Rhages pottery. As in the Mosul bronzes, Persian stuccos, and Egyptian woodcarving, the figures of the Macy jug are placed on a background of arabesques drawn with great elegance.

In spite of the similarity of the figures, the Macy jug and Veramin pottery differ in colours. The Veramin pottery shows figures and ornament in white, occasionally in blue on a ground of brown or golden lustre. The figures of the Macy jug are rendered with turquoise-blue glaze without lustre, the arabesques with a cobalt-blue glaze. The details are painted in black. The pattern on the handle, on the lower part of the jug above the base and on the inside of the neck consists of radiating leafy scrolls, formal palmettes and of curved lines and spirals in black drawn with a hasty brush.

A further interesting feature of the Macy jug is the technical skill shown in the openwork decoration. The jug consists of two bodies, of which the inner, undecorated and covered with a turquoise-blue glaze, forms the background for the *ajouré* decoration of the outer body. A ewer in the Sambon Collection at Paris[1] shows a similar *ajouré* decoration which consists of arabesques and a pair of sphinxes resembling those of the Macy jug.

The ornamental motives seen on the handle, on the lower part of the jug, and on the inside of the neck, characterize a particular group of Persian pottery which shows a black design under cream-white or turquoise-blue glaze. The specimens illustrated here, belonging to the Metropolitan Museum of Art, represent the characteristic types of this group of pottery. The ornamental elements of PLATES B and C are

[1] Rivière, *La Céramique dans l'art musulman*, 1913, Vol. II, pl. 64.

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E—*Madonna and Child,* by Titian. Canvas, 73·7 cm. by 62.2 cm.

Plate IV. The Mond Pictures in the National Gallery

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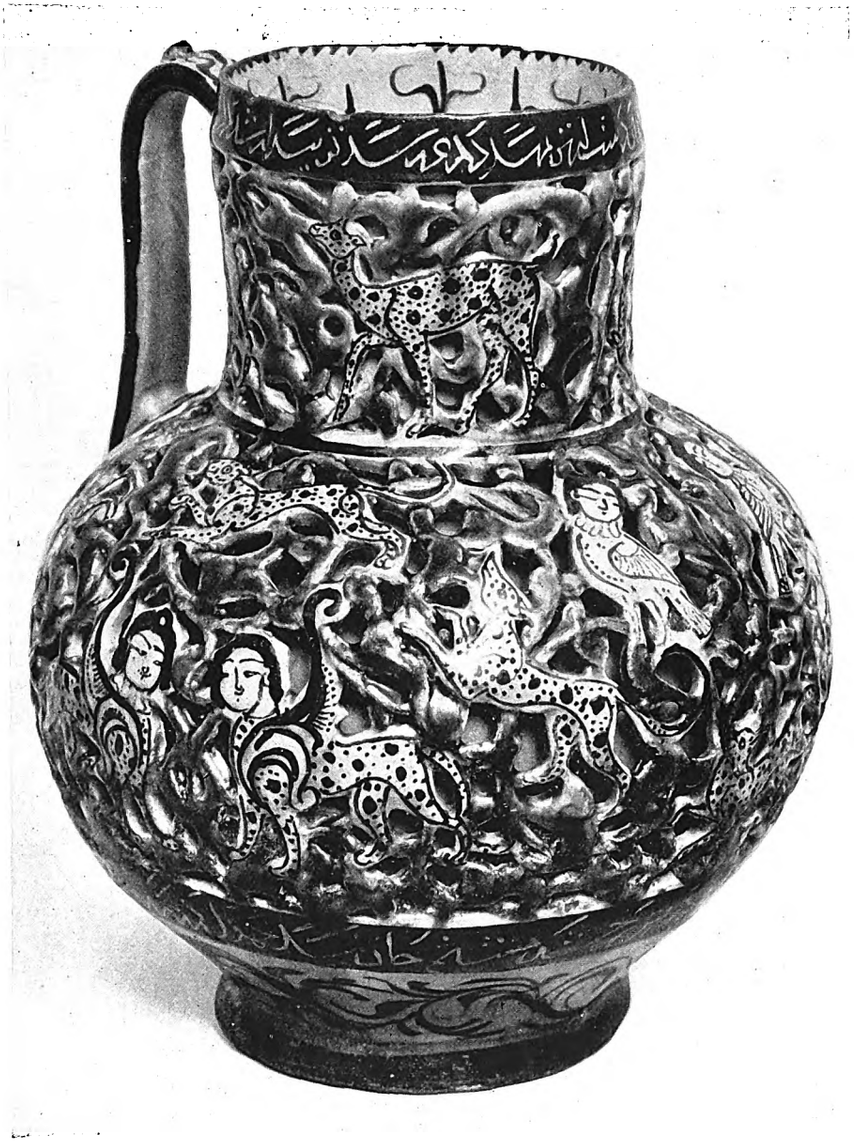
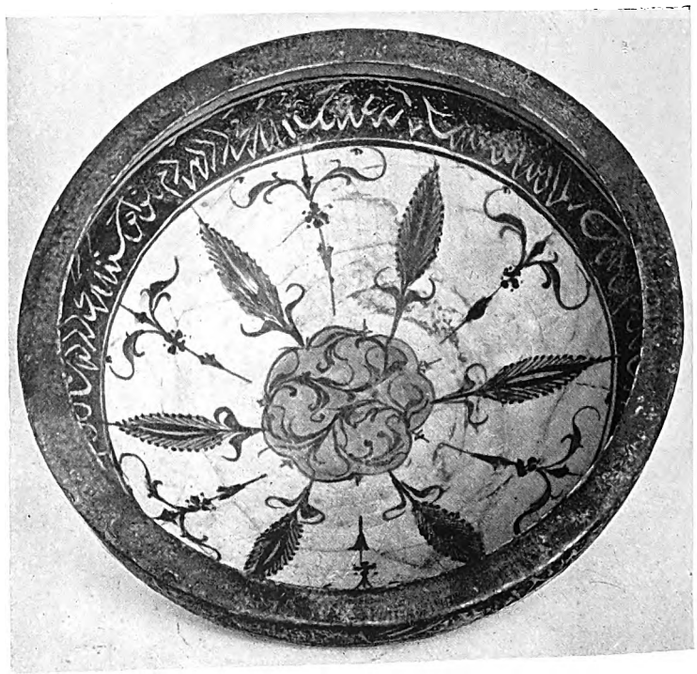


A—Jug from Sultanabad, dated 612 of Hegira. (Mr. V. Everit Macy, New York)

B—Persian bowl. (Metropolitan Museum of Art, New York)



C—Persian bowl with overglaze decoration. (Metropolitan Museum of Art, New York)

A dated Persian Jug from Sultanabad

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analogous in style to those of the Macy jug seen in PLATE A (lower part). In addition we find in PLATE B other motives such as long-tailed birds in black and conventional cypresses, exhibiting a summary representation of their form. This manner of drawing was already known in China in the T'ang period and came to Persia and Mesopotamia as early as the ninth century.[2] The ceramic discoveries at Samara include many decorative elements of Chinese origin[3]. The Chinese influence upon Persian and Mesopotamian ceramic art was apparent both in the workmanship and ornament. In the miniature paintings of Persia and Mesopotamia during the thirteenth and fourteenth centuries we find in the figures Mongolian influence and distanctly Chinese ornamental forms such as the cloud motive "tchi," the Chinese floral motives and the hasty, conventional drawing.

About the date and locality of production of the Persian pottery very little is known. The frequent ceramic finds at Veramin, Rhages and Sultanabad enable us to classify Persian pottery into groups probably representing local variations of the Persian style. But the provenance is not a sufficient evidence as to the place of production. We know that pottery of Veramin type has been found both at Rhages and Sultanabad. The dated Veramin tiles range from the beginning of the thirteenth century to the middle of the fourteenth century. The characteristic polychrome Rhages pottery can be assigned to the thirteenth century, judging from the representations of royal life and the hunting scenes, which are similar in style and colours to the dated Persian miniatures of the thirteenth century. The group of pottery known as "Sultanabad" type contains the naturalistic form characteristic of the fourteenth-century miniatures.

We have very little archæological evidence to go upon to determine the provenance and date of the pottery with black design under or over cream-white or turquoise blue glaze [PLATES B and C]. Of great importance, therefore, are the incised inscriptions on the neck and on the lower part of the body of the Macy jug.

The former, written in Persian, may be translated:[4]

> Your pride be freed entirely from the net!
> Alas! Your image be freed from my heart!
> If you hasten to be free for other bonds and if you fear a delay,
> Be freed from the net!

The second reads:

> My hand and my lip are accustomed to the lock of hair of my beloved;
> My heart is on the threshold of the house of love;
> I am quite intoxicated from one shining glance;
> My soul is attached to her feet.

These verses conclude with the date written in Arabic, i.e., written in months of the year 612 (A.D. 1215/16). Thus the Macy jug represents a specimen of Persian pottery of the beginning of the thirteenth century. Consequently it proves that the group of Persian pottery which shows the same design as the pattern of the Macy jug should belong to the thirteenth century. Whether the Macy jug found at Sultanabad and the group of pottery represented in PLATES B and C were made at Sultanabad is still uncertain. At present it is impossible to decide whether this type is peculiar to Veramin, Rhages or Sultanabad. Only further scientific excavations can help to determine the locality of production.

[2] Pézard, *La Céramique archaique de l'Islam et ses origines*, Paris, 1920, pl. CVII, CVIII.
[3] Sarre-Herzfeld, *Archæologische Reise im Euphrat-und Tigrisgebiet*, Vol. IV, 1920, pl. CXVII, 3.
Sarre, *Die Kleinfunde von Samarra* (*Islam*, Vol. V).

[4] Translated by Prof. N. Martinovitch, formerly at Petrograd University.

TWO BYZANTINE IVORY RELIEFS AT SOUTH KENSINGTON

BY MARGARET H. LONGHURST

A RECENT comparison of an ivory relief, representing the half-length figure of Christ, in the South Kensington Museum [PLATE B] with the reverses of gold coins[1] of the first reign of Justinian the Second (685—695) [PLATE C] suggests that the ivory, with a relief of the Virgin and Child closely similar in style [PLATE A], may perhaps belong to a date rather earlier than the tenth to twelfth century period, to which it has been ascribed.

The relief, hitherto unpublished, was purchased in 1910,[2] and was said to have been found in a convent in Aleppo; in 1912 a much damaged relief,[3] with the half-length figures of the Virgin and Child, also said to have come from Syria, was acquired. Both ivories, which are stained green, are in rather high relief, and, though they differ somewhat in the scale of the figures, apparently belong together. The figure of the Virgin is little more than a fragment; her head, slightly turned towards the right, is covered with a veil (maphorion), which falls over her shoulders; her right hand is extended across her breast; behind her head is a pearled nimbus: only the central portion of the figure and a small piece of the background above the nimbus remain. Of the Child only traces of one foot and his right hand,

[1] I am indebted to the kindness of Dr. G. F. Hill, of the British Museum, for the casts from which the photographs of the coins have been made.
[2] A 4-1910. H. 5⅞ in. W. 4⅛ in (15 x 12 cm.)

[3] A 1-1912. H 5⅜ in. W. 1⅝ in. (13.5 x 4 cm.)

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with two fingers extended in blessing, are left. The relief with the figure of Christ is also much damaged, almost all the background and the greater part of the cross behind the head being restorations in plaster; fortunately the figure, though a good deal injured on the surface, is almost intact. Christ is represented half-length, holding a roll in his left hand, the right raised in blessing from within the folds of his ample mantle; long waving hair falls upon his shoulders; in the middle of his forehead is the curious little tuft of hair almost invariably found in similar representations of the post-iconoclastic period. Behind his head is a cross ornamented with lines and a row of pearls in the centre; there seem to be no positive grounds for the addition of the circle in the plaster restoration. The reliefs were formerly described as probably part of a Deësis triptych, but though fragmentary, there are undoubted remains of the figure of the Child. While it is possible that the ivories may have been joined together to form a diptych, it seems more probable, from the position of the holes on the rim of the relief with the figure of Christ, that they were affixed to the covers of a manuscript.

There are reliefs with half-length representations of the Virgin and Child in the Kaiser Friedrich Museum at Berlin, in the Louvre, in the Bibliothèque Nationale and the Bibliothèque de l'Arsenal in Paris, in the collection of M. Martin le Roy also in Paris, in the Cathedral of Aix-la-Chapelle, at Munich, at Alt-Oetting and in the British Museum.[4] The finest example is, however, an ivory in London belonging to Mr. E. Innes.[5] A very puzzling relief is in the Wallerstein Collection at Maihingen[6]: on the back is a Carolingian carving with scenes from the life of Christ, described by Dr. Goldschmidt as probably Cologne work of the second half of the eleventh century: the Virgin and Child, which has the appearance of being provincial (or perhaps Western) work in the Byzantine style, must necessarily be earlier than this, though it is in the style usually ascribed to a comparatively late date. An ivory, with a half-length figure of Christ, in the Metropolitan Museum at New York, formerly in the Hoentschel Collection,[7] is perhaps a pendant to this relief. The composition of these reliefs with the Virgin and Child varies little; the Child, who is supported on the Virgin's left arm, raises his right hand in blessing, and holds a volumen in his left. The type is that of the *Hodegetria*, "she who points the way."

There are also a number of reliefs with similar figures of the Virgin and Child represented full length,[8] some of these, such as the examples at Utrecht, Liège, New York and the triptych, formerly in the Gibson-Carmichael Collection, now in the Collection of Lady Ludlow,[9] are very fine in style. A probably unique statuette at South Kensington[10] shows the same composition.

There are at least six reliefs with a half-length representation of Christ blessing: in the church of St. Pietro di Zuglio in Carnia, in the Louvre, in the McClean Bequest, in the Fitzwilliam Museum at Cambridge, in the Botkine Collection, in the Library at Munich, and the example in New York referred to above.[11] In connection with the McClean relief, which is on the cover of a tenth-century manuscript from Reichenau, Mr. Dalton mentions a relief with the Virgin and Child on the cover of a companion manuscript also from Reichenau, now in the Library at Leipsig. There are also a number of full-length reliefs with the figure of Christ, usually combined with the Virgin and St. John the Baptist to form the peculiarly Byzantine subject of the Deësis. On these ivories, and on the coins, Christ holds a book in his left hand, the roll being an unusual attribute of Christ as Pantocrator, though it occurs on two marble reliefs of the twelfth century, with representations of the Deësis on the outside of St. Mark's at Venice;[12] perhaps Italian work, but based on Byzantine models. The scroll is found on mosaics of the sixth to the ninth centuries at Rome, and is a frequent attribute of the historical Christ throughout both periods. The ivories enumerated above, which all belong to the post-iconoclastic period, though they vary considerably in quality and in style, seem to form a homogene-

[4] Volbach, *Die Elfenbeinbildwerke*, 1923, J. 2394; Molinier, *Gazette des Beaux-Arts*, XX, (1898), pp. 485, 488; Schlumberger, *L'Epopée*, II, Pl. IV; *Les Arts*, October, 1903, p. 28; *Catalogue raisonné de la Collection M. le Roy*, R. Koechlin, I, Pl. XI, No. 13, II, No. 6; *Kunstdenkmäler der Rheinprovinz*, X, Aachen, I, *Das Munster*, 1916, p. 251, fig. 188; Basserman-Jordan, *Die Bamberger Domschatz*, 1914, No. 32, Pl. XVIII; *Kunstdenkmale des Königreiches Bayern*, Atlas, I. 1905, Pl. 274; Dalton, *Catalogue of the Ivory Carvings*, 1909, No. 24.

[5] Burlington Fine Arts Club, *Catalogue of an Exhibition of Carvings in Ivory*, 1923, No. 56, Pl. XVI.

[6] Goldschmidt, *Die Elfenbeinskulpturen aus der Zeit der Karolingische. . . . Kaiser*, II, 1910, fig. 23, p. 35.

[7] Pératé, *Collections George Hoentschel*, 1911, No. 14.

[8] In the Stroganoff Collection (Pollak and Munoz, *La Collection Stroganoff*, 1911, II, Pl. CXIX, 1); in the Louvre (Molinier, *Catalogue* No. 32); at Munich (Graf. *Kataloge des Bayerischen Nationalmuseums* Bd. V, 1890, Pl. VII, No. 162); at Treves (Aus'Weerth, *Denkmäler der Christlichen Mittelalters in den Rheinlanden*, 1857-60, Pl. LX); in the Botkine Collection at Petrograd (*Collection M. P. Botkine*, 1911, Pl. LV); in the Stoclet Collection at Brussels (Burlington Fine Arts Club as above, No. 64, Pl. XVII); and Collection Le Breton, Sale, Paris, 1921, No. 194.

[9] De Linas, *L'Art et l'Industrie d'Autrefois*, 1882, Pl. XIV, p. 103; Schlumberger, *L'Epopée*, I, p. 181; Metropolitan Museum, Negative number, 38283; Catalogue Gibson-Carmichael Collection, Sale, 1902, No. 17, Pl.

[10] No. 702-1884.

[11] *L'Arte*, XIV (1911), fig. 5, p. 472; Molinier, *Catalogue des Ivoires, Musée du Louvre*, 1896, No. 18; Dalton, *McClean Bequest, Catalogue of the Ivories, etc.*, 1912, No. 37, Pl. VIII; *Collection M. P. Botkine*, 1911, Pl. 54; Schlumberger, *L'Epopée*, III, 1905, p. 241.

[12] Von der Gabelentz, *Mittelalterliche Plastik in Venedig*, 1903, pp. 137, 138, fig. 5.

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A—Virgin and Child; B—Christ Blessing. Ivory reliefs. Actual size; *C, D, E*—Reverse of coins of Justinian II (685—695); Michael III (842—867); Nicephorus Phocas (963—969). Twice actual size

Two Byzantine Ivory Reliefs at South Kensington

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ous group showing certain common characteristics; these characteristics appear in one of the few dateable Byzantine ivories, the beautiful relief of Christ crowning the Emperor Romanus and the Empress Eudocia (1068-1071) in the Cabinet des Medailles in the Bibliothèque Nationale, and are also reproduced on mosaics (many of which can be more or less securely dated), manuscripts, etc., as well as on the coins of the period from the reign of Michael III (842-867) onwards [PLATES D and E].

In comparison to the group of reliefs with the figure of Christ, the South Kensington relief shows a subtle, rather elusive difference in the character of the head with its fine modelling and loosely-waving hair; the expression is more benevolent, less austere, and lacks that rather pinched formality characteristic of the generally-accepted post-iconoclastic type. This difference is also characteristic of the head on the coins of Justinian, as is also the cross without the nimbus, rare elsewhere.[13] On the coins of Michael III, though the head of Christ is similar in character to that on the coins of the earlier reign, there is a hardening, a conventionalizing of the type; this is also the last reign in which the cross without the nimbus appears. This cross is, however, no evidence as to the date of the ivory, as it is found on the other half-length reliefs mentioned above. The little lock of hair in the centre of the forehead, almost universal from the tenth century, appears also on the Justinian coins. The draperies have a sculptural quality of modelling wholly different to that of the other half-length reliefs, where the folds are mainly indicated by lines engraved on the surface; even on post-iconoclastic ivories of such superb quality as the Harbaville triptych in the Louvre or the panel with Christ blessing Romanus, mentioned above, the beautiful clinging draperies are treated in a quite different manner. While this is, of course, no evidence as to a difference of date, it sets this relief apart. The relief of the Virgin, with her lovely wistful face and delicately treated veil, shows similar differences in character when compared with the post-iconoclastic representations mentioned above.

Unfortunately the scanty remains of the art of the seventh and eighth centuries provide few data for comparison. Some of the mosaics of the churches of St. Demetrius and St. Sophia at Salonica [14] probably belong to the sixth or seventh centuries, perhaps, also, a fresco of the Transfiguration in the apse of the church of St. Catherine on Mt. Sinai;[15] a few fragmentary frescoes, including a much-damaged head of Christ, in the lower church of St. Saba in Rome,[16] almost certainly the work of Greek monks, belong to the seventh century or a little earlier. Frescoes in the catacomb of Pontianus[17] date from about 625-650; a probably rather earlier fresco in the cemetery of Generosa shows a majestic figure of Christ seated between four saints.[18] Some fragments, including a lovely head of St. Gabriel, remain of the seventh-century paintings in the church of St. Maria Antiqua, also rather more extensive remains of eighth-century work in the same church.[19] There are also several mosaics in Rome, all of which show strong Byzantine influence; one of the best, in the chapel of St. Venanzio, dates from about 642-649.[20]

Few, if any, illuminated manuscripts remain; a bible in the Bibliothèque Nationale[21] is ascribed to the seventh or eighth century; the copy of the Christian Topography of Cosmas Indicopleustes (*circa* 547) in the Vatican has been ascribed by M. Diehl and M. Millet[22] to the seventh century, and on paleographical grounds by Mr. Dalton and others to the ninth.[23] The manuscript is copied from an earlier sixth-century original, but in many of the miniatures, for example in that with Christ, the Virgin and Saints (fol. 76), there are indications of a new style. Though it is difficult to point to any special characteristic feature, the frescoes and the mosaics mentioned above seem imbued with the same spirit. Both the ivories which we are discussing and the Justinian coins appear to have precisely this same transitional character, standing midway between ivories such as the sixth-century diptych at Berlin with Christ and the Virgin enthroned[24] and the post-iconoclastic examples mentioned above.

The fact that the reliefs were found in Syria has little bearing on their place of origin; that the nearest parallel is a coin from the mint at Constantinople may be an indication that they were carved in the capital, both possibly deriving from a common model, perhaps a marble statue or a relief. There are, apparently, no examples of ivories attributed to the end of the seventh or early eighth centuries with which these reliefs might be compared: the Early Christian ivories, such as pyxides, usually ascribed to the seventh

[13] See also an intaglio in the Cabinet des Medailles in Paris (Schlumberger, *L'Epopée*, III, p. 696), and another at Munich described by Furtwängler (*Antike Gemmen*, 1900, Pl. LXVII, 7), as Early Christian.

[14] Diehl, *Les Monuments de Salonique*, 1918, pp. 196ff; 143ff.

[15] Dalton, *Byzantine Art*, 1911, p. 383, fig. 225.

[16] A. L. Frothingham, *The Monuments of Christian Rome*, 1903, fig. p. 291.

[17] Wilpert, *Die Malereien der Katacomben Roms*, 1903, Pls. 257, 258.

[18] Wilpert, Pls. 261, 262.

[19] W. de Gruneisen, *Santa Maria Antiqua*, 1911, pp. 267ff. Pls. XLVIII, XLIX, and pp. 279ff.

[20] Kondakov, *Iconography of . . . . Christ* (in Russian), fig. 38, p. 27.

[21] H. Omont, Fond. Piot, *Monuments et Memoires*, XVII (1909), pp. 85 H.

[22] Diehl, *Manuel*, p. 224. Millet in Michel, *Histoire de l'Art*, I, pt. I, p. 214.

[23] Dalton, *Byzantine Art*, p. 462.

[24] Volbach, *op. cit.* J. 564, J. 565, Pl. 6.

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century, belong in style to an earlier period. While it is almost impossible to date Byzantine ivories with any precision, the difference in character of these reliefs sets them rather apart from the normal post-iconoclastic carvings, and perhaps justifies a very tentative ascription to a date at the end of the pre-iconoclastic period (the end of the seventh or early eighth century), not far removed from that of the coins to which they bear so close a resemblance.

REVIEWS

Francesco Guardi. By GIUSEPPE FIOCCO. 92 pp. + 128 pl. Florence. (Battistelli.)

This is an excellent book. It does not pretend to be a *catalogue raisonné* of all Guardi's work; but it is a sufficiently comprehensive study, clear and concise, properly documented and indexed, with a good bibliography and adequately illustrated. Here, for the first time, the artistic personalities of the various members of the Guardi family are satisfactorily disentangled. Francesco's father, Domenico, acquired fame as an ornamental and decorative painter, but no work of his is known to survive. Francesco's elder brother, Antonio, was a figure painter of whom signed work exists typical of the Venetian Rococo. In his studio, apparently, worked Francesco and another brother, Niccolò, referred to in contemporary documents as a landscape painter. Attributions to Niccolò are tentative; but it is reasonable to give to him a group of drawings and paintings which in style fall between those of Francesco and of Francesco's son, Giacomo, who inherited and carried on the family tradition, and of whom also signed work is known. Finally, Signor Fiocco touches on the various imitators of Guardi, such as Antonio Migliara, C. Grubass, and Bisson. The differences which mark all these related groups of work are not always clear in the half-tone reproductions, but enough can be seen to put the student on his guard. The close association of the brothers had interesting consequences. Antonio was considerably older than Francesco, and was clearly his master in figure painting. Signor Fiocco implies, indeed, that the old idea of Francesco being a pupil of Canaletto is incorrect. The sole authority is an entry in the unpublished diary of Pietro Gradenigo (in the Museo Civico, Venice), which refers to Francesco as "buon scolaro del rinomato Canaletto," which might well mean simply a follower; and though a statement in Missaglia's *Bibliografia,* published 1826, implies that Guardi was an assistant of Canaletto, there is no contemporary evidence. Signor Fiocco's contention is, in fact, that Guardi represents the native tradition of landscape painting in Venice, wherein fantasy, the picturesque, and genre play an important part, a tradition exemplified also in Marco Ricci, Carlevaris, Marieschi, Zais and Zuccarelli. Canaletto, on the other hand, comes out of the more severe architectural tradition of the Bibbiena, and the Roman tradition as embodied in Pannini. The frequent approximation of Guardi to Canaletto, Signor Fiocco explains as follows. The Guardi family painted for a living, and painted such subjects as were in the mode. They copied freely. Francesco, in his figure work, laid Feti, Solimena and Cignani under contribution; and in topography, borrowed either directly or through engravings from Canaletto. His individuality and charm lies in the handling of these borrowed motives, and this handling owed much to the influence of Magnasco. This conception of Guardi's character and methods leads Signor Fiocco definitely to assign to Guardi the series of twelve paintings of Venetian festivals, whose authorship was discussed in the BURLINGTON MAGAZINE, December, 1921. Of these, a set of engravings by Brustoloni exist, inscribed "Antonius Canal pinxit"; and drawings of some subjects, undoubtedly by Canaletto, are in the British Museum and elsewhere. Signor Fiocco, however, holds that the paintings were made by Guardi from the engravings, and that those who (like the writer) believe them to be by Canaletto neglect the argument of style. But, in anxiety to prove the point, two considerations are neglected: first, that in the copies he cites as evidence of Guardi's practice variations from the original are considerable, while in the Festival series the paintings closely resemble the drawings and engravings; second, that sometimes Canaletto can show as broad and dramatic handling as Guardi, the style of the Festival pictures being at least as near to certain pictures by Canaletto at Windsor as to anything by Guardi. Another important section of Signor Fiocco's work is the reconstruction of the time sequence of Guardi's work. The older view is that paintings closely related to Canaletto such as those in the Wallace Collection belong to an early period. With rejection of Canaletto's influence, save as a model at times when fashion demanded, this idea is hardly tenable. The figure paintings executed under Antonio's influence therefore seem to be the earliest work, followed by a group of paintings of the Venetian islands in the 'sixties. At the end come such work as the group connected with the visit of the Pope to Venice in 1782, and the visit of the Conte dell' Nord in the same year. In the interval, *capricci* and topographical views appear according to the taste of customers. This sequence is not entirely convincing; but, like the rest of the book, it is a valuable help towards clearing away the mists which still surround eighteenth-century Venetian painting.

W. G. C.

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An Introduction to the Study of Chinese Sculpture. By LEIGH ASHTON. xviii. + 114 pp. + 59 pl. (Benn, Ltd.) £2 5s.

To write about Chinese sculpture is not easy. The Chinese themselves have always looked upon sculpture more as a craft than an art; hence the lack of a critical literature comparable with that devoted to caligraphy and painting. The first book to treat of carvings in stone at any length was the *Chin shih so,* published in 1822, and there the authors were concerned chiefly with archæological and literary interests. It was left to a Japanese to make a systematic inquiry into the subject. In 1915 (not 1921, as stated by Mr. Ashton) Mr. Omura Seigai published his *History of Chinese Sculpture* in two stout volumes of 978 illustrations and Japanese text. As Mr. Ashton acknowledges in the preface, his book owes its being primarily to this comprehensive treatise, made accessible to him in translation by Mr. Arthur Waley's help. Indispensible criteria thus derived are supplemented by Mr. Ashton's own opinions based on personal acquaintance with the chief examples of plastic art from China available in European and American collections. The result is a fascinating work which must always hold its own as the pioneer introduction to the subject in a European language.

The task of surveying the plastic art of China during the last twenty-five centuries might be attempted in several ways: by making either date or style the basis of classification; by grading objects according to their purpose, such, for example, as funerary, religious, or memorial; or another way might be to base the arrangement on provenance. At the present stage of our knowledge no one of these methods can be followed consistently and exclusively, except, perhaps, the grouping of objects according to their purpose. The author wisely chose to combine them all, and he manages to preserve cohesion in his outline—a notable achievement in view of the vast vistas of time, territory, and human vicissitudes. In order to consolidate the outline and supply reasonable means of filling gaps in our knowledge, he formulates generalities mainly of a stylistic kind. Thereby he is enabled to estimate the age of many relics the actual dates of which are quite unknown. For the present these stylistic standards must remain tentative, and not always Mr. Ashton's ingenious suppositions carry conviction. For instance, it seems rash to label a bronze "leopard" from the Stoclet Collection as belonging to the Han, because of its slim and attenuated form. This feature might be advanced with perfect truth as one prominently displayed in animal modelling of T'ang times. The author would himself disclaim any finality for his theories, and he refrains from the practice, too often followed by writers on Chinese art nowadays, of dogmatically dating objects when all one can honestly do is to make a vague surmise. Until excavation shall have been carried out extensively in China by trained observers, we can only grope in the dark while assigning periods to many objects. Indeed, the probability is that the hoped-for discoveries will prove the falsity of some of the standards now generally accepted as true.

There are 110 admirable illustrations, and three-quarters of them are Buddhistic. In a work designed to deal with Chinese sculpture generally, such a proportion devoted to one department seems excessive, and especially so when the art is essentially alien in its inspiration. Among ancient examples preserved to the present day the ratio of Buddhistic to secular may be as great as three to one. Religious sentiment and the fuller protection afforded by cave temples, as compared with the unsubstantial buildings of China, are factors favouring survival of the Buddhistic. Yet it would be erroneous to assume that the plastic arts were not turned largely to secular uses. And, therefore, one wishes that Mr. Ashton had given more prominence to objects of everyday life.

It is impossible, of course, in a treatise of this size, to provide a guide to the intricate mazes of Buddhist iconography; but, having chosen to devote such ample space to Buddhist images, the author might with advantage have said more about the figures holding chief place in the religious affections of the people from time to time, and in doing so, a few words about the Four Famous Mountains and their patron bodhisats would have been appropriate. One of these, Ti-tsang (Kshitigarbha), the Saviour of the Damned, is not so much as mentioned, although his figure was carved in China as early as the seventh century, and his cult was notably a Chinese development. The author confuses the attributes of two of the great bodhisats chiefly reverenced in China. Manjusri is not "as a rule represented seated on a lion or an elephant." His distinctive support is a lion, and the elephant belongs to P'u-hsien (Samantabhadra).

While Mr. Ashton avoids unwarranted assertions, he is not afraid of stating his own opinion, and the opinion generally strikes one as the outcome of just judgment and a fine æsthetic sense, though perhaps his readers will not always share fully the enthusiasm of his appreciations. He says himself that "in no form of art do personal opinions differ so widely as in Chinese art," and we find in these pages an amusing instance. A certain jade carving belonging to the Eumorfopoulos Collection is called by Mr. Ashton a lion with a rabbit on its back. The same object was described in an earlier volume of the Benn series as a hydra biting a bit of sacred fungus,

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while the reviewer of the book in the BURLINGTON MAGAZINE took exception to that, and thought he saw "a four-footed beast resembling a stoat or weasel." PERCEVAL YETTS.

The Archæology of the Cambridge Region, a topographical study of the Bronze, Early Iron, Roman, and Anglo-Saxon Ages, with an introductory note on the Neolithic Age. By CYRIL FOX, Ph.D., F.S.A., xxv + 360 pp. + 37 pl. Cambridge (University Press). 31s. 6d.

This elaborate work on the archæology of the Cambridge district (a square with a forty-mile side and that town for centre) was written by Mr. Fox as a thesis for the degree of doctor of philosophy in the university of Cambridge, and as the title-page shows, successfully. Leaving the introductory note on the neolithic age aside, the author deals with a period of over three thousand years, from about 2000 B.C. that is, to 1066 A.D. One is sorely tempted to dwell on a number of interesting points dealt with by him, but, unfortunately, few of them have any contact with the interests to which this magazine is devoted, and must perforce be passed over. This self-denying ordinance, however, does not apply to the industrial arts, in regard to which Mr. Fox has not a little to say of considerable interest.

During the Roman occupation, Britain was a civilized and wealthy country, and, as might be expected, there have been many findings of interesting metalwork, ewers, patellæ, statuettes, fibulæ, votive figurines; and there are too, numerous metal relics of the Anglo-Saxon period. But these periods are comparatively well known, and to the majority of educated people who have not specialized in archæology the pottery of the earlier periods will be of greater interest.

This takes us back to the transition period from the neolithic to the bronze age; some three hundred years, from about 2000 to 1700 B.C. The distinctive type of this early pottery is that known as the "beaker," which Mr. Fox tells us ranges from Spain to Germany and from Hungary to Britain, and was probably introduced into this country by its first invaders. This pottery was used for both domestic and sepulchral purposes; and it is interesting to note that a form closely resembling ours is found in the middle Rhine. A number of extremely interesting specimens are reproduced, sufficient to show various forms of characteristic decoration. It will, perhaps, be best to quote Mr. Fox's own words in this connexion: "The most characteristic ornament employed on the most finely wrought beakers is that produced by the toothed wheel or quadrant, the decoration being zonal. A similar effect is produced, possibly at a later stage in the history of the beaker, by scratching the surface with a pointed instrument. Decoration consisting of a continuous coil or successive bands of ornament produced by the toothed wheel or by a blunt instrument is commonly met with. Often the finger-nail is used to produce rows of deep incisions: a sharp-pointed implement is occasionally employed for the same purpose. Two or more of these methods may sometimes be used in decorating a single beaker."

The objects reproduced by Mr. Fox make it abundantly clear that the inhabitants of this country during the transitional period possessed the artistic sense in no small degree. The products of the full bronze age (1700—500 B.C.), if fairly represented in the food vessels and cinerary urns which have survived, are less fine, as the reproductions show, though some examples are by no means devoid of merit. But with the early iron age (500-43 B.C.) there comes a great and striking improvement, and we find a pottery which relies for its effect mainly on its beautiful lines, the decoration being for the most part unimportant. Mr. Fox divides this interesting pottery into five classes: pedestalled urns, of which he gives a fine specimen, graceful and high shouldered; barrel-shaped cordoned urns; globular urns with neck cordons; wide-mouthed bowls and beakers; and tazzas, of which he also gives a fine example. These were practically all sepulchral and wheel-made: domestic ware was generally commoner in quality and hand-made.

The early iron age closes with the invasion of Britain by Claudius, and it is hardly worth while pursuing the subject further. But it is interesting to note that before the coming of the Romans amphoræ of the Greek type and Arretine ware came to this country. Later during the Roman occupation more continental ware came here; but the Britons themselves continued to manufacture pottery of a very graceful type. E. B.

L'ancien art Serbe: Les Eglises. By Gabriel Millet. 208 pp. + 249 ill. Paris (Boccard), 1919. 50 frs.

This book which—although published four years ago—has only just reached us, bears all the characteristics of a publication whose author was swayed by national feeling. Mr. Millet is so much of an enthusiast for all things Serbian that he accepts all information supplied to him without question, and takes almost every man who knows something about architecture for a Byzantine scholar, in spite of the fact that the only Serbian scholar in this field is Mr. V. Petkovic, who, unfortunately has so far not been a very prolific writer. For instance, some of the information supplied by Mr. K. Yovanovitch is far from accurate, especially when historical *data* are in question. The subject of this volume is exclusively architecture and there are only a few bad reproductions of frescoes.

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Mr. Millet attempts to establish three different national architectural schools in Serbia which, owing to his exquisite scholarship, he nearly succeeds in doing. As a matter of fact, none of the old Serbian churches is specifically Serbian in actual construction or plan, as Mr. Millet himself implies in his effort to establish the origin of Serbian art. Such minor characteristics as are bound to arise under local influences are certainly not sufficient to make a separate national school. In fact, some magnificent monuments found in Serbia owe their importance to the very fact that they are a logical development and an inseparable part of Byzantine art. If we accepted Mr. Millet's arguments we should soon have no Byzantine art as each part of the old Byzantine empire might claim all monuments built on its territory as examples of national art. S. P.

The Hope Vases: a Catalogue and a Discussion of the Hope collection of Greek Vases with an Introduction on the History of the Collection and on Late Attic and South Italian Vases. By E. M. W. TILLYARD. (Cambridge University Press), 1923. 179 pp. + 43 pl. £4 4s.

For many years the Hope collection was inaccessible: one or two of the vases had been reproduced by Millingen, well for the period; but for most of them we were dependent on the extremely inaccurate engravings in Tischbein's *Vases de Hamilton*. It is a most fortunate chance that a scholar like Mr. Tillyard was able to study the collection before it was dispersed in 1917: and fortunate also, that the dispersal did not deter him from completing his catalogue or the Cambridge Press from publishing it. It is a great pity that no one was able to do for the Hope sculpture what Mr. Tillyard has done for the Hope vases.

The collection, though large, was not of fine quality. It contained four vases of the first importance: the black-figured amphora with the signature of Taleides (Plate 2), the crater with the rape of the daughters of Leucippus (Plates 17, 18), the hydria with women and Eros (Plate 17), now in New York, and the laborious Paestan vase with Orestes and the Furies, now in the British Museum.

There were other good pieces besides these four: but a large proportion of the Hope vases belonged to the decadence of the art, the end of the fifth century, and the fourth. This unattractive though not unimportant period has been somewhat neglected by scholars, and even the simplest facts about it are not widely known: for instance, there are few museums in which the later Attic vases are correctly distinguished from the South Italian. Mr. Tillyard has paid special attention to the classification of the pottery of this period, and his treatment of the later vases, both in the body of his catalogue and in his introduction, is the most original and valuable portion of his book. But the author deals with other problems as well as these: and wherever we turn we find evidence of wide knowledge, good judgment and hard work.

Most of the vases are reproduced in half-tone from the author's photographs, and there are several drawings by Miss Talbot. The specialist would have liked more pictures of the backs of the vases, the general reader will be glad to be spared them. The get-up of the book is handsome, at a distance; closer scrutiny reveals a certain lack of finish. J. D. B.

Catalogue of the Frank Lloyd Collection of Worcester Porcelain of the Wall Period. By R. L. HOBSON. 96 pp. + 84 pl. (British Museum.) 5s. Post free 5s. 6d.

This volume is a most worthy record of the public spirit of Mr. and Mrs. Frank Lloyd, whose recent gift to the British Museum of their extensive collection of Worcester porcelain has now been followed by an important contribution towards the cost of its catalogue. It has thus been found possible to issue at a very reasonable price a fully illustrated catalogue, the name of whose author is enough to guarantee it as an essential addition to the library of every student of English china. Mr. Hobson's great work on Worcester Porcelain was published in 1910, and is unlikely ever to be superseded as the standard classic on its subject. The objects in the Lloyd collection belong almost entirely to the years between 1760 and 1783, and represent the fine flower of the Dr. Wall period. The catalogue wisely makes no attempt at a chronological sequence, classifying the pieces according to the influences that they show, whether Chinese, Japanese, Meissen or Sèvres. The special features of Worcester, the scale-blue and dark blue grounds with reserved panels of birds or flowers, receive separate treatment, while the volume closes with the rare specimens on which figure-subjects are found, followed by the few printed wares and the single example of figure-modelling in the collection. The size of the book is convenient, the type clear and the illustrations good; the excellence of the subject-matter would alone render it indispensable to all who are interested in Worcester porcelain.

W. K.

Barockkunst in Rom. By ALOIS RIEGL. 200 pp. + 32 pl. Vienna (Schroll) Grundzahl 12.

This volume by the late Alois Riegl is compiled from his notes for a series of lectures given at the University of Vienna. Its subject is one of great importance in the history of European art, literature and life from the fifteenth to the eighteenth century, and has in recent years received the special attention of German *kunstforschers*. In England, however, the Baroque was never cultivated to the same extent nor has it been made the subject of special study. Professor Riegl's work will be on that account the more welcome to those interested. He gives an admirable introduction on the characteristics of the style, followed by a full description and

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analysis of its more outstanding examples in the architecture, sculpture, and painting of Rome. We could not recommend a better guide to the understanding of the " Break-up of the Renaissance " begun by Michelangelo and completed by Bernini. H. S. E.

MONTHLY CHRONICLE

LONDON GROUP.—This Society's twentieth exhibition is now open at Messrs. Heal and Son's Mansard Gallery. It will be generally agreed that, partly through the inclusion of some of the most experienced members who have lately absented themselves from exhibitions, and partly through the great progress made by the young associates, the exhibition is on a higher level than before. Moreover, there are sharp changes of style everywhere, and one sees several familiar figures under a new light. For these reasons a visit to this season's exhibition is particularly entertaining and instructive.

ILLUMINATED MSS.—Messrs. Maggs Bros., Conduit Street, exhibit some exceptionally interesting illuminated manuscripts and miniatures, both European and Oriental. Among the Persian examples there are a fine sixteenth-century *Hafiz,* and a fine, though affected, *Khamsah,* signed by Nizami and dated 1623, and an elaborately-decorated and gilt Koran; also, among drawings, an admirable seventeenth-century *Drawing of a Poet.* Of derivative schools, the whole range of Indian Mogul art from the sixteenth to the nineteenth-century Delhi school is well represented; and the Turkish examples, which include two representations of *Dancing Dervishes,* derive special interest from their rarity. A decorative small painting on canvas of *Mahomet's Journey to Heaven* may also possibly be Turkish. Among European manuscripts, there is a good thirteenth-century French psalter, and that rarity, an illustrated *Imitatio Christi.* Later, but representative of their period, are a French *Le Cordiale* with a fine Paradise page, a large *Life and Death of St. Jerome,* with full-page miniatures of the French school, c. 1520, and a group of *Liber Amicorum,* vivaciously illustrated with incidents from contemporary life. The collection of miniatures is particularly rich in Italian examples, both Sienese and North Italian, many of them drawn from choir books.

CHINESE POTTERY AND PORCELAIN is being exhibited at the gallery of Messrs. Bluett and Sons, 48, Davies Street, Brook Street. The exhibition consists of over one hundred pieces from the Han to the Ming period. A great deal of literature has recently appeared dealing with Chinese work of one kind or another. But most of the books have been expensive and have been confined to works of art in some special material like bronze, porcelain or jade. The enormously increased interest of art students in Chinese art, especially of the earlier types, can hardly be satisfied by these alone; no introductory volume exists, and good exhibitions of Oriental work are not so frequent here as in Paris. Therefore an exhibition such as this is particularly welcome. We should like to recommend those of our readers who may be familiar with some other chapters of art history, but who are a little bewildered by the necessarily specialized erudition of so many modern Oriental scholars, to look over the examples now at Messrs. Bluett's gallery. In many of these the art and the craftsmanship of other Oriental civilizations are reflected, and it is worth while to consider those and then to study the specimens that are what may be called purely Chinese. The exhibition is quite sufficiently extensive and various to be a sound introduction to the subject of Chinese pottery and porcelain, and one or two fine bronzes are also shown.

CORRECTION: In Mr. G. Hulin de Loo's " Diptychs by Rogier van der Weyden—II," which appeared in our last month's issue, the second last paragraph on p. 180 should conclude, " . . . a reversed repetition after the earlier Mathys *Virgin*; the Child at Caen is a parallel derivation from the same source."

LETTER

" A NOTE ON JACOPO BASSANO "

SIR,—A few weeks ago Dr. Nicodemi, the Director of the Brescia Gallery, visited Trafalgar Square for the purpose of examining our specimens of Moroni and Romanino in connexion with a work he is preparing upon these two Brescian masters. On seeing the *Madonna and Child* (No. 2907), at present labelled " School of Titian," which has recently been discussed in your columns, Dr. Nicodemi instantly recognized it as a work of Romanino, painted in 1512 during his residence at Padua. One of the churches in that city is introduced into the background. It would be interesting if Dr. Nicodemi could be persuaded to contribute some account of the development of Romanino's art during this Paduan phase.

Yours faithfully,

C. J. HOLMES.

[See BURLINGTON MAGAZINE, October and November, 1923, and April, 1924.]

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CONTENTS

EDITORIAL: *THE LANE PICTURES*
AN UNPUBLISHED ANDREA DEL SARTO—ROGER FRY
TINTORETTO'S *VINCENZO MOROSINI*—D. S. MacCOLL
AN ALTAR-PANEL BY THE CECILIA-MASTER—OSVALD SIREN
SOME DRAWINGS BY TINTORETTO—DETLEV BARON VON HADELN
A TRIPTYCH BY CHRISTOFORO SCACCO—GIACOMO DE NICOLA
SEVENTEENTH CENTURY GLASS IN THE CLEMENTS COLLECTION—I—W. W. WINKWORTH
NOTES ON VARIOUS WORKS OF ART: A DRAWING BY HEINRICH DÜNWEGGE AT CHANTILLY; AN UNPUBLISHED PORTRAIT BY MARTIN VAN HEEMSKERK (LOUIS DEMONTS). AN UNKNOWN PICTURE BY JACOPO DE BARBARI (ANDRE DE HEVESY) REVIEWS
MONTHLY CHRONICLE: RENOIR; THREE EXHIBITIONS OF CHINESE ART; FRENCH ART
LETTERS: "SOME REMBRANDT PROBLEMS" (JOHN C. VAN DYKE); ON VARIOUS WORKS OF ART (C. A. DE COSSON); "THE MOND PICTURES IN THE NATIONAL GALLERY" (ROGER FRY)

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CONTENTS

PAGE

EDITORIAL: *The Lane Pictures* 263
An Unpublished Andrea del Sarto. By Roger Fry 265
Tintoretto's *Vincenzo Morosini.* By D. S. MacColl 266
An Altar-panel by the Cecilia-Master. By Osvald Sirén. 271
Some Drawings by Tintoretto. By Detlev Baron von Hadeln . . . 278
A Triptych by Christoforo Scacco. By Giacomo de Nicola 284
Seventeenth Century Glass in the Clements Collection—I. By W. W. Winkworth 289
Notes on Various Works of Art: A Drawing by Heinrich Dünwegge at Chantilly; An unpublished Portrait by Martin van Heemskerk (Louis Demonts). An Unknown Picture by Jacopo de Barbari (André de Hevesy) 294
Reviews 300
Monthly Chronicle: Renoir; Three Exhibitions of Chinese Art; French Art 309
Letters: "Some Rembrandt Problems" (John C. Van Dyke); On Various Works of Art (C. A. de Cosson); "The Mond Pictures in the National Gallery" (Roger Fry) 311

LIST OF PLATES

An Unpublished Andrea del Sarto. *Madonna and Child with St. John,* here identified as by Andrea del Sarto. Panel, 1.95 m. by 1.25 m. (Mr. E. Hockliffe) . . . 262

Tintoretto's Vincenzo Morosini. I—[A] *Portrait of Vincenzo Morosini,* by Tintoretto; the Centenary Memorial Picture for the National Gallery. Canvas, 85 cm. by 52.7 cm. . . . 267

II—[B] *The Resurrection*: atelier of Tintoretto. Detail showing Vincenzo Morosini with members of his family. (S. Giorgio Maggiore, Venice.) [C] *Portrait of Vincenzo Morosini,* by or after Tintoretto. Canvas (Ducal Palace, Venice) 270

Monthly Chronicle: Renoir. *Portrait of Sisley,* by Renoir. Canvas, 67.3 cm. by 53.3 cm. 270

An Altar-panel by the Cecilia-Master. I—[A] *St. Catherine of Alexandria and twelve scenes from her legend,* by the Cecilia-Master. Panel, 1 m. by 1.7 m. (M. Georges Wildenstein, Paris) . . 273

II—[B] *St. John the Baptist enthroned,* by the Cecilia-Master. Panel (Christ Church College, Oxford). [C] *Madonna enthroned between four Female Saints.* Triptych by the Cecilia-Master. [D] *St. Catherine of Alexandria.* Detail of Plate I, A. [E] *Sta. Margherita Altar-piece,* by the Cecilia-Master. Detail (Sta. Margherita, Florence) . . . 276

Some Drawings by Tintoretto. I—[A] Study after a plastic model, by Tintoretto. Charcoal drawing (Mr. A. G. B. Russell). [B] *Study of a Man,* by Tintoretto. Charcoal on blue paper, heightened with white, 31.2 cm. by 21.9 cm. [C] Study for a figure in the *Last Supper* in the Scuola di S. Rocco, by Tintoretto. Charcoal drawing on blue paper, 22.9 cm. by 19.8 cm. [D] Drapery study for the figure of the host in the *Last Supper* at S. Polo, Venice, by Tintoretto. Chalk on blue paper, heightened with white, 30.7 cm. by 19.1 cm. (Victoria and Albert Museum) 280

II—[E] Study for a figure in the *Resurrection,* formerly in Sir William Farrer's possession. Charcoal on blue paper, 23.6 cm. by 31.6 cm. [F] Study for a flying figure in the ceiling picture in the Sala del Gran Consiglio. Charcoal on blue paper, 21.3 cm. by 23.6 cm. [G] Nude study for the figure of St. John in *The Agony in the Garden* at S. Stefano, Venice. Charcoal on brownish paper, 17.7 cm. by 15.7 cm. (All in the British Museum.) [H] Study for the figure of *Truth* in the ceiling picture in the Scuola di S. Rocco. Charcoal on white paper, 16.1 cm. by 26.5 cm. (Herr Paul Cassirer) 281

A Triptych by Cristoforo Scacco. I—*The Nativity, Madonna and Child,* and *The*

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Visitation. Triptych here identified as by Cristoforo Scacco. Panel (Mr. Kleinberger, New York) . . . 285

II—*Altarpiece,* by Cristoforo Scacco. Panel (Museo Campano, Capua) . . 288

Seventeenth Century Glass in the Clements Collection. [A] Covered Goblet, 17th century. Height 35.6 cm. [B] Goblet, early 18th century. Height 25.4 cm. [C] Goblet, early 18th century. Height 23.5 cm. [D] Large vase, with Bacchanalian subject in diamond-point. Two views. 17th century. Height 38.7 cm. [E] Goblet, with portraits and inscription. 17th century (?). Height 25 cm. [F] Glass, with decorations in diamond-point. Made to celebrate the Union of Scotland and England, 1707. Height 20.3 cm. [G] Glass, with coin of 1683. 17th century. Height 17.8 cm. 291

Notes on Various Works of Art: Drawings by Heinrich Dünwegge at Chantilly. [A, B] Studies, here identified as by Heinrich Dünwegge. Silverpoint on paper, 14.5 cm. by 21 cm. (Chantilly Museum.) [C] Fragment of a *Crucifixion,* here identified as by Heinrich Dünwegge. 1.56 m. by 0.91 m. (The Duke of Norfolk) 295

An Unpublished Portrait by Martin van Heemskerk. *Portrait of a Man in Black: Self-Portrait* (?) here identified as by Martin van Heemskerk. 1537 (?). (Villeroy Sale, Paris, 1922) . . . 298

An Unknown Picture by Jacopo de Barbari. *St. Oswald, King of England,* by Jacopo de Barbari. Panel, 51 cm. by 40 cm. (Private Collection, Hungary) 298

Reviews: Japanese Sculpture of the Suiko Period. [A] Kwannon (Kondo). [B] Halo; detail of [C] Kwannon. Wood. (Yumedono, Horiuji) . . 301

Fine Carpets in the Victoria and Albert Museum. [A] Armenian or North-West Persian Carpet. 17th century. 2.11 m. by 1.83 m. [B] Spanish Carpet. 15th or 16th century. 2.03 m. by 1.22 m. 304

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EDITORIAL. *The Lane Pictures*

THE Art Advisory Committee of the Dublin Municipal Gallery of Modern Art have informed us that at a meeting reported on April 25, *It has been decided that the Corporation be requested to ask the British Government to arrange for the immediate return of the thirty-nine Lane Bequest pictures to Dublin.* We have read with care and sympathy the elaborate Statement of Claim just issued from Harcourt Street, Dublin, and have compared it with the counter-arguments that have from time to time appeared in the English Press and with communications recently sent to these offices.

Sir Hugh Lane, we fear, is rapidly becoming a myth, and the true story of his connoisseurship and his philanthropy threatens to be drowned by rhetoric and sentimentality. Therefore, at the imminent risk of boring our readers, we shall try once more to write down the bare facts.

Sir Hugh Lane, during his life-time, presented a large collection of modern works of art to the Dublin Corporation (including works by some of the artists represented in the thirty-nine pictures at the Tate Gallery, discussed below), and left to Dublin after his death, on the sinking of the *Lusitania* on May 7, 1915, many additional pictures and a sum of money. About these there has never been any dispute. But a difference of opinion exists in regard to thirty-nine paintings, at present in the Tate Gallery, which Lane had originally exhibited with his collection in the Dublin Gallery, but which he had treated all along in a peculiar way, inasmuch as he made it clear that they remained in Dublin only under a certain condition, *viz.*, that a gallery should be built for them and for his modern collection generally. He used this section as a lever to obtain such a gallery, but his scheme was rejected by Dublin and he removed the pictures to London, where he failed to persuade the National Gallery authorities to exhibit them *en bloc*, but was finally induced to exhibit them at the Tate Gallery. He had meantime bequeathed the pictures to the National Gallery, London. On the resignation of Sir Walter Armstrong in December, 1913, Lane was appointed Director of the Dublin Gallery. On his death in 1915 it was found that he had in his possession the following codicil to his will, dated February 3, 1915. It is worded as follows:—

> This is a Codicil to my last Will [by which the Dublin Gallery largely benefited] to the effect that the group of pictures now at the National Gallery, London, which I had bequeathed to that Institution, I now bequeath to the City of Dublin, providing that a suitable building is provided for them within five years of my death. This group of pictures I lent to Belfast, I give to the Modern Gallery in Harcourt Street. If a building is provided within five years, the whole collection will be housed together. The sole Trustee in this question is to be my Aunt, Lady Gregory. She is to appoint any additional Trustees she may think fit. I also wish that the pictures now on loan at this (National Gallery of Ireland) Gallery remain as my gift.
>
> If within five years a Gallery is not forthcoming, then the group of pictures at the National Gallery, London, is to be sold and the proceeds go to fulfil the purpose of my Will. HUGH LANE.
>
> February 3, 1915.

The fact that Dublin had not and has not provided " a suitable building " would have made it difficult or impossible to carry out the provisions of this codicil. But in any case the codicil, as it turned out, was unwitnessed and legally worthless, and so the law taking its course, the pictures have remained ever since at the Tate Gallery and the property of the National Gallery, London, notwithstanding repeated protests from Irish students, art lovers and patriots, and from a certain body of opinion on this side of the water. If the pictures were ever to be returned to Dublin a special Act of Parliament would be required, and it is in order to bring that about that the Dublin body are agitating.

One part of the evidence they bring forward consists of a series of declarations made by friends and acquaintances of Lane. These come from both countries and we have no reason to doubt any of them. More than sufficient evidence exists to show that Lane was willing up to the very moment of embarking at New York on the *Lusitania* that the pictures should go to Dublin. On the other hand we have the word of Mr. Aitken of the Tate Gallery that Lane said to him two weeks before sailing from this side, " Go ahead with your plans and I shall leave my pictures to whichever country treats me better." Here Lane was referring to Sir Joseph Duveen's offer of a Foreign Gallery and Mr. Aitken's proposals to exhibit the Lane pictures together in one of the already existing rooms.

Both sides, then, were promised the pictures. In a similar way Lane told Mr. John Quinn in New York, just before embarking on the *Lusitania*, that " If they would make some provision for a gallery," he would give Dublin the pictures, as " I always wanted them to go there."

This is the essential point in the whole dispute. Much mystery has been made of it, but as a matter of fact Lane's wishes are as clear as the day. What he wanted was a special modern foreign gallery, and he was so eager to secure one that he was prepared to hand over the pictures to whichever body consented to that condition. The evidence, however, favours the

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view that latterly he would have strongly preferred, other things being equal, to give them to Dublin. So that if he had had reason to believe that a gallery would be built in Dublin he would have sent the pictures there rather than to London, even if a similar gallery were to be built here. But no gallery seemed likely to be built in Dublin, and so in desperation Lane left the collection where it was, in the hope that London, especially in view of the Duveen extension scheme, would concede his point and would provide a foreign gallery.

Sometimes Lane was angry with the one body, sometimes with the other, sometimes with both. But however mingled his feelings, it was with the Tate trustees that he was content or compelled by circumstances to leave the pictures. The committee of Trustees of the National Gallery, London, which recommended in 1915 the formation of a separate board at the Tate Gallery, also strongly recommended the foundation of a modern foreign gallery. And the board thus formed in 1917 is the only body in either country that has definitely decided to carry out the Lane scheme for a modern foreign gallery, which in fact is now being built. It may well require better arguments than are at Dublin's disposal to invalidate these two facts.

What is to be done now? Hard things, very unfortunately, have been and are being said on either side, and there is no sign that the English authorities will loosen their grip of the collection or put themselves out to facilitate the passage of an Act of Parliament depriving them of what they regard as their own property. But there should be at once a definite, official and public declaration of the English policy. Half the trouble is due to the fact that the Irish are improperly informed about the prevalent view on this side.

It is obvious as things stand that the Irish side have no case in the eyes of the law, and should they promote legislation to carry out the terms of the unattested codicil the result would now be not that the pictures would go to Dublin but that they would be sold. It is therefore desirable in the interests of both countries that the painful and inconclusive discussion of Lane's intentions should be dropped, and that the Trustees of the National Gallery, London, who have already shown some willingness towards such an accommodation, should be approached by Lane's friends with a view to Dublin's sharing by means of loans in the enjoyment of the pictures.

Since it is likely that the whole subject will presently come before the public, it is desirable that our readers should have access to the main facts and dates. Most of these are to be found in Lady Gregory's excellent Biography of Lane, but naturally that book does not put us in touch with what took place in London. We have therefore made out the following time table which may be useful for reference:—

July 27, 1913. Pictures offered on loan to the National Gallery, London.

September 19, 1913. Defeat of Lane's "Bridge Gallery" project at Dublin Corporation meeting.

September 22, 1913. Lane removes pictures from Dublin and announces that they are finally withdrawn. Lady Gregory, at this time, urges him to sell them. See her book, p. 133.

October 11, 1913. He makes his will, leaving them to the National Gallery, London.

December, 1913. Lane appointed Director of the Dublin Gallery.

February 28, 1914. His final letter to the National Gallery rejecting their proposal after the dispute.

March 2, 1914. Dinner at Lane's house at which Messrs. Aitken, MacColl, Witt, Robert Ross and James Bone were present, to consider whether there was any alternative to his selling the pictures as he intended to do. They urged upon him the compromise of a Tate Gallery exhibition, and Mr. MacColl was deputed to see Lord Curzon and get the consent of the National Gallery Board to this.

March 4, 1914. Mr. MacColl saw Lord Curzon, who expressed his approval and talked of the possibility of securing the collection for the Modern Foreign Gallery which Mr. MacColl had proposed at the Committee, a project adopted and recommended in their Report.

March 5, 1914. Mr. MacColl saw Lane and obtained from him a general understanding, though not a definite promise, that if the exhibition took place and a gallery were obtained, London should have the pictures.

May 6, 1914. Mr. MacColl saw Sir J. Duveen and asked him to build a gallery. He was willing, but wanted first to consult one or two influential people on the subject.

May 7, 1914. Mr. MacColl met Lane and told him this to his satisfaction.

February 3, 1915. Lane wrote the codicil but left it unattested.

March 24, 1915. Mr. MacColl for the last time met Lane, who said nothing about having gone back on their understanding; and about this time he told Mr. Aitken it would be all right if their plans were carried out.

May 7, 1915. The *Lusitania* sunk.

June 9, 1916. Sir J. Duveen being on the point of returning from America, Mr. MacColl saw Lord d'Abernon about the project and the latter secured a definite promise from Sir J. Duveen, which turned upon the possession of the Lane pictures as a nucleus.

February, 1917. Lane pictures exhibited in the National Gallery, London.

March 24, 1917. Formation of the Tate Gallery Board.

April, 1920. On the reopening of the Tate Gallery when released from war service, a room of the Turner wing was devoted to hanging the majority of the Lane pictures.

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AN UNPUBLISHED ANDREA DEL SARTO

BY ROGER FRY

VASARI, in his life of Andrea del Sarto, after speaking of the frescoes of the Scalzo, says:—

"In the corner outside the Porta a Pinti, as one turns to go to the Ingiesuati, he made in a tabernacle in fresco a Madonna seated with the Child's arm round her neck and an Infant St. John who is laughing. It is done with the greatest skill and so perfectly carried out that it is greatly esteemed for its beauty and lifelikeness. The head of Our Lady is the portrait of his wife taken from life. And this tabernacle, owing to the incredible beauty of this painting, which is really marvellous, was left standing when in 1530 during the siege of Florence the said convent of the Ingiesuati was ruined along with many other very fine buildings." [1]

I do not know what traces may still be left of this work. Sansoni says it exists, but in a bad state. Crowe and Cavalcaselle that it is destroyed; there is probably very little if anything left, but there used to be enough at one time to recognize the composition and to establish the fact that it had survived in several easel pictures more or less of the period.

Of all these variants[2] of a celebrated fresco none, I think, has so much claim to be a work of del Sarto's own hand as the one here shown as a frontispiece.

There is nothing improbable in the idea that Andrea himself should carry out on panel a much admired fresco composition of his own creation. He was a rapid and facile worker who was not averse even to copying the work of his contemporaries, and he may well have recognized that even he had not often been more happily inspired than in this group.

It is, indeed, a splendidly balanced and harmonious composition, and characteristic of what was best in Andrea del Sarto's art—his freely pictorial and graceful adaptation of the plastic motives of his greater contemporaries. It shows him more facile, more demonstrative and less scrupulous than either Fra Bartolommeo or Raphael ever chose to be. The great sweep of the drapery round the Virgin's knee, for instance, is a little *voulu*. It is the beginning of that impromptu designing for a bold and striking unity of effect which marks the Baroque artists of a later date. But it is certainly extremely effective not only for the decorative value of these large sweeping forms which support the whole linear rhythm, but it emphasizes the plastic relief and affords a starting point, as it were, for the more intricate sequences of the upper part. It is, indeed, surprising how much of the sculptural qualities of Michelangelo's design Andrea del Sarto was able to assimilate into his purely painter-like methods of design. Although this is quite distinct and personal to Andrea, one may guess that the sight of Michelangelo's *tondo* in the Uffizi was not altogether without its influence upon this invention.

The picture which is now in the possession of E. Hockliffe, Esq., by whose kind permission we are able to reproduce it, is on a thick poplar wood panel (height 1.95 m., width 1.25 m.). It was brought from Italy about the year 1800 by a Mr. Patrick Horne, who built a gallery for his collection at Paxton House. Here it remained until its present owner bought it a year ago.

The greater part of the picture is in excellent condition, the fine ultramarine and rose glazes of the drapery, in spite of their extreme thinness, which in places reveals the original drawing, are brilliant and pure. The faces, too, have suffered very little, and show everywhere an ease and certainty of handling which is to my mind entirely characteristic of Andrea del Sarto himself. If, as I believe, he executed this painting himself, he was working, no doubt, from his own design. The handling has, however, none of the appearance of being by a copyist.

The landscape has suffered more damage than the rest, chiefly from having been repainted and considerably altered. A number of small trees had been added in order, apparently, to enliven the bleakness of the original design, and the distant mountain had been made a bright blue. The handling of these parts seemed to me distinctly English, and I have little doubt that the picture was "improved" for Mr. Horne when he first brought it back from Italy.

All these additions have now been successfully removed with great advantage to the whole composition. The background is typical of Andrea del Sarto's love of a rather more picturesque and romantic setting than was usual in Florentine painting of his day, for he has represented a faint sunset flush of pale yellowish colour on the horizon, passing into dull violets in the upper parts of the sky. A somewhat violet brown tone also pervades the rest of the landscape and carries through the reddish tones of the flesh and the Madonna's head-dress. Altogether the colouring no less than the handling seem to me characteristic of the master himself.

[1] V. Vasari. Ed. Sansoni. Vol. V, p. 33.

[2] The chief of these are:
(a) An old copy in the Uffizi.
(b) A more modern version of this in the Corsini Gallery.
(c) Stafford House. Duke of Sutherland's Collection sold at Christie's, 1908.
(d) Leigh Court. The same composition, but without the St. John the Baptist.
(e) Farrer Collection. Only the upper left hand half of the group, *i.e.*, Virgin, half-length, and Child.
(f) There is an old print of the whole composition, but with a different background, described as belonging to the Coesvelt Collection in 1836.

A drawing for the whole group was in the Heseltine Collection and is reproduced in Berenson's Florentine drawings.

In the same collection there was also a drawing of the head of St. John.

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TINTORETTO'S *VINCENZO MOROSINI*

BY D. S. MacCOLL

THE CENTENARY MEMORIAL PICTURE FOR THE NATIONAL GALLERY

IT was Tintoretto's fate to be treated by the ruling artistic and critical society of his time and place as something of an outsider, extraordinary and daring and swift, and full of what were called, in the lovely Italian phrase, not "strange" but "pilgrim" thoughts—*pellegrini pensieri*—all that, but uncomfortable, unauthorised, unprofessional. He adored and imitated Titian, but the old master seems to have disapproved of him. Himself influenced in his later days by Michael Angelo, though smarting from his criticism, he must have been worried to find a youth in full possession of the "terrible" manner, multiplying with unheard-of ease and speed the towering, floating, hurtling forms of the Florentine gymnastic, and exploring more adventurously than himself the new realms of light and darkness. Vasari twitters. He would obviously have liked to dismiss Tintoretto as a gifted cultivator of the arts, music and the rest, who "also painted"; but the enormity of the artist kept bursting through his reservations about training and design, and the oddity of a painting whose brush-strokes were visible. In the end he can only suppose that painting, to Tintoretto, was an immense joke. To the end the Committee-men came to ask this portent why he did not finish like Giovanni Bellini, and had to be put away with the reply that the early masters had not been interrupted, as he was. Nocturns, among other effects, "stupefied" them, as they were to stupefy his English prophet.

This atmosphere of "stupefaction" told, in the beginning, against Tintoretto's chances of employment. It may comfort the youthful artists of our time who beg vainly from County Councils and others for spaces to paint at their own expense to know that the greatest devourer of walls ever born, in the time when palaces and churches were being most freely frescoed or painted inside and out, had the same difficulties. Baulked in other directions, Tintoretto went to the masons who had some discretion about the painting of a new palace front, and extorted with difficulty permission to cover it with figures for the cost of the paints. Still "boiling over with thoughts, as was his way," he made the same bargain with the Prior of Santa Maria dell'Orto, taking his breath away with the proposal to paint two pictures, each 50 ft. high, at incredible speed. He won his permanent post at San Rocco by the trick of completing his competition picture in the time given for a design, slipping it into its place, and giving it to the saint, so that it had to remain. He took less than was offered for work at the Ducal Palace, and altogether was regarded by his fellow artists as a deplorable blackleg. Here is an echo of the Professors' murmurs after the Prior's contract:—

> Sparsasi la fama di quel trattato, diede materia di proverbiare à Professori, vedendo come il Tintoretto occupava con tali maniere le opere più cospicue della Città, non havendo di mestieri di novelle attestationi della sua Virtù, poiche l'arte ridotta à tale partito veniva à ricevere non lieve nocumento.[1]

Ridolfi did his gallant best to trim the critical balance in the following century, but never had the vogue of Vasari. Much of the vast work perished—the frescoes dropped away, the oils rotted in neglect or were daubed over. Far-seeing connoisseurs, it is true, Charles I among them, bought pictures and portraits, but no great voice broke upon the drone of the Professors till 1845. In that year Ruskin, half-way through "Modern Painters," came upon Tintoretto in Santa Maria dell'Orto, upon the little Virgin at the top of the great spangled steps, and the "river of the wrath of God" in the Last Judgment. Genius met genius. Ruskin, who knew a great man when he saw him, had his eyes unsealed, and a little later, before the Crucifixion in the Scuola di San Rocco, his knees gave way beneath him, and he fell irretrievably into Tintoretto, head over heels. J. D. Harding, who was with him, the jaunty, self-confident sketcher, "crumbled" also, and crept away "like a whipped schoolboy." The champion, a little later, of the Pre-Raphaelites wrote:—

> As for painting, I think I didn't know what it meant till to-day; the fellow outlines you your figure with ten strokes, and colours it with as many more. I don't believe it took him ten minutes to invent and paint a whole length. Away he goes, heaping host on host, multitudes that no man can number—never pausing, never repeating himself. Clouds and whirlwinds and fire, and infinity of earth and sea, all alike to him. . . .

Ruskin's advocacy missed something of its mark because it was accompanied by one of the perverse revulsions of his intuitive, unsystematic passion under great parade of system. For his indulgence in the Baroque extravagances of Tintoretto, the colossal straining of proportion, the posturing and fluttering of figures, the itch for the innumerable and insuperable, he took his revenge upon the origin of it all in Michael Angelo, missing in the master the lulls of "pilgrim thought" he found in the pupil. But his conversion was typical. To the end of time the lover of painting will go through the same process, put off by the rhetoric, by the hasty improvisations made *solo per haver materia da sfogare la mente sua ripiena d'innumerabili*

[1] Ridolfi, "Le Maraviglie del l'Arte," 1648, II, p. 11.

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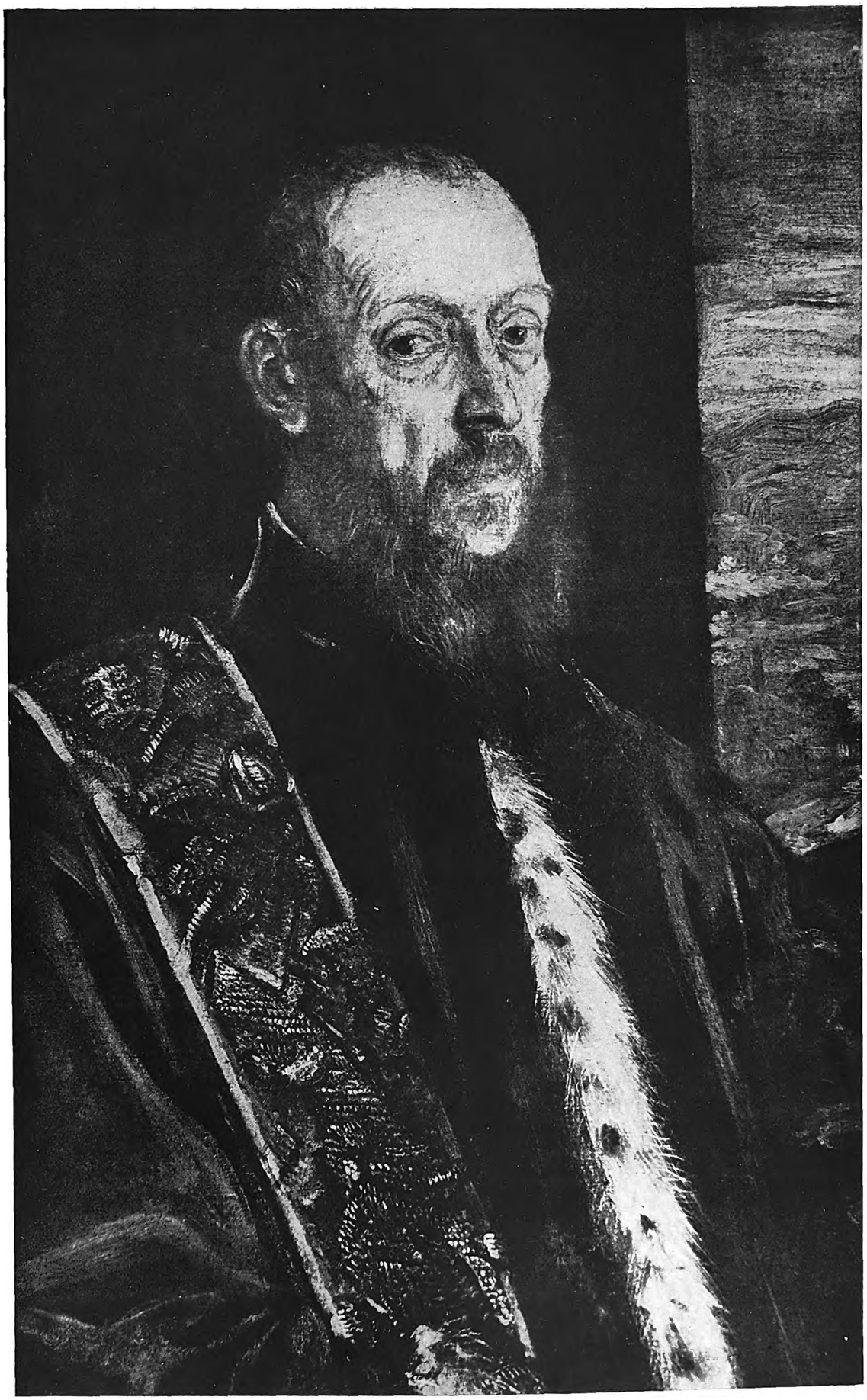

A—Portrait of Vincenzo Morosini, by Tintoretto; the Centenary Memorial Picture for the National Gallery. Canvas, 85 cm. by 52.7 cm.

Plate I. Tintoretto's *Vincenzo Morosini*

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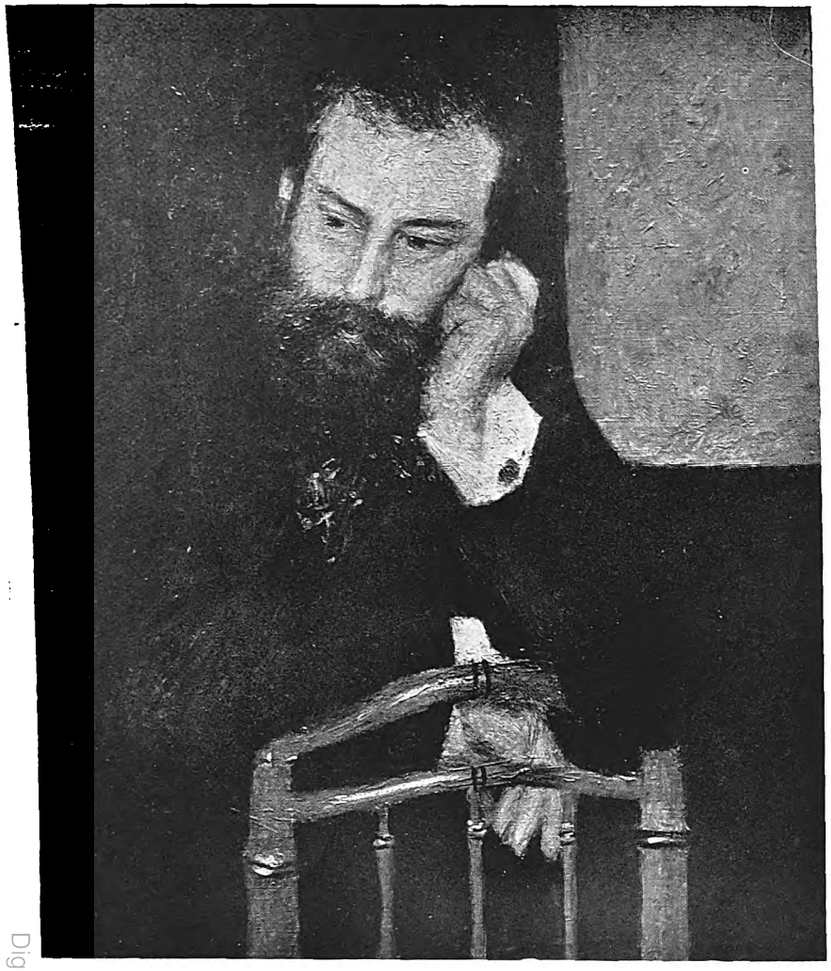

Portrait of Sisley, by Renoir. Canvas, 67.3 cm. by 53.3 cm.

B — The Resurrection: atelier of Tintoretto. Detail showing Vincenzo Morosini with members of his family. (S. Giorgio Maggiore, Venice)

C—Portrait of Vincenzo Morosini, by or after Tintoretto. Canvas (Ducal Palace, Venice)

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Plate II. Tintoretto's *Vincenzo Morosini*

pensieri—at last to succumb.

If Ruskin had had his way, we have been reminded lately, the National Gallery would have possessed the *Crucifixion* of San Cassiano. I suppose he thought the rape of it would have been justified by the dangers of decay and destruction where it hangs. It is one of the great imaginative pictures. The busy multitude out of which the San Rocco scene is amazingly composed has been banished, and all athletic rhetoric has fallen away. Against the gaunt crosses a stark triangle of ladders is reared for the fixing of the last insult upon the "King's" head. Below is the little space of His kingdom, empty but for the Mother and St. John, and round about this high precinct is a low hedge of spears. Never was a thought more cleanly and nobly stamped in a design.

Short of such tremendous things as this and the *Last Supper* that would have accompanied it, the National Gallery is happy in the possession of two idyllic pieces, the *Princess Sabra* and the *Milky Way;* and to me it is part of the satisfaction to be drawn from the addition of a third and different kind of picture that Ruskin would have been pleased to see it there.[2] Here is something far away from the legend of Tintoretto as a slap-dash sketcher, or from the faded and doubtful senators who pass under his name; a portrait before which, as before some Rembrandts, one might happily spend a day, passing from its total breadth and force to the fine elaboration, the structure and sleight of hand in the eye and the lip, the passages from warm to grey by opposition, the delicate relief of the hair, dark upon dark, from the mouse-brown, just not black, of the wall, and passing back again to the magisterial presence with its weight of years and character. At a first glance it struck me that the picture had been cut down. I am now not so sure, because Tintoretto delighted in strange relations of proportion and scale. In any case, what we have is so precious that, as for the Sibylline books, we need not consider too curiously if anything has been lost. By a piece of luck, we know who the sitter was. He is certified for one of the great men of the Venetian decline, not only by tradition, but by the existence of two other versions, the donor's portrait at San Giorgio Maggiore and the portrait at the Ducal Palace dated 1580. [PLATE B and C.]

The second, an inferior version in reverse, gives what would be the ordinary scale of such a portrait. On the other hand, there is a strong resemblance between the portrait (?) of the son, Barbone, at San Giorgio, and the "Bildniss eines Unbekannten" reproduced on p. 52 of Thode's *Tintoretto* from the Venice Academy; the proportions of the canvas, and the background, curtain, wall and narrow strip of landscape, correspond. This increases the probability that our picture preserves its original dimensions. The scale of the *heads* differs, keeping the relative scale of those in the group, and the attitude is reversed, probably to form a pendant to the Vincenzo. Tintoretto was evidently the family portrait painter, for he also painted Cardinal Morosini, and Ridolfi gives a list of pictures by the Master in their possession. The Church of San Giorgio Maggiore, by the way, was founded by the Morosini family. Mr. Horatio Brown has been good enough to supply me with a copy of the inscription over the door of the sacristy which goes with the picture.

VINCENTIO MAVROCENO EQVITI[3] S. MARCI PROCVRATORIS | GRADVM FACTIS CONSILIISQ. PRAECLARIS ADEPTO GRAVISSIMIS | REIP. TEMPORIBVS PROVISORIS GENERALIS MVNERE IN TVENDA | ORA MARITIMA FORTISSIME VSO ORATORIS DIGNITATE | APVD GREGORIVM XIII. ET AMPLISSIMIS ALIIS HONORIBVS | MAGNIFICENTISSIME FVNCTO PATERNA PIETATE LONGE | PRAESTANTISSIMO ANDREAM F.L.D. ET MIRIFICAE INDOLIS | ADOLESCENTEM SVMMO CVM OMNIVM DOLORE PEREGRE REDEVNDO BISANTIO MORTVVM EODEM HOC TVMVLO | CONDENDVM CVRAVIT PII IN PARENTEM FILII M.P. | VIXIT ANNOS LXXVII. CAL. MARTII | DECESSIT ANNO MDLXXXVIII.

BARBONVS MAVROCENVS DIVI MAR. PROCVRATOR VINCENTII FILIVS	DOMICVS MAVROCENVS | EQVES VINCENTII | FRATER.[4]

Writing before the event, I take for granted that, by hook or by crook, we shall have the picture. If we did such things in the old fashion it would be carried to Trafalgar Square in procession, to the tune *Lift up your heads, O ye Gates!* For it is one of the Kings of Glory who comes in.

[2] I should like at the same time to put it on record that the suggestion of this acquisition by the National Art Collection Fund originated with Mr. Roger Fry.

[3] The scarf on the shoulder of our portrait appears to be that of a (papal ?) order of knighthood.

[4] After PRAESTANTISSIMO understand QVI; F.L.D. is probably FILIVM LEGVM DOCTOREM; M.P. probably MONVMENTVM POSVERVNT.

AN ALTAR-PANEL BY THE CECILIA-MASTER

BY OSVALD SIRÉN

OF all the Florentine artists who belonged to the same generation as Giotto and worked more or less independently at his side, none is more interesting than the so-called Cecilia-Master. Although the painter has remained comparatively little known until quite recently, some of his paintings have always been accorded prominent places among the works of the early Florentine artists. The frescoes in

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San Francesco at Assisi, now generally admitted as his, used previously to be ascribed to Giotto, and the large Cecilia-picture in the Uffizi, from which this artistic personality has derived his appellation, was for a long time attributed to Cimabue. It is only in recent years that his artistic character and independent position in the early Florentine school of painting have become more justly appreciated; and the better his individual creations have become known, the higher the painter has been placed among his contemporaries. He is one of the few Florentine Trecento-painters from whom we may still expect some agreeable surprises.

Readers of the BURLINGTON MAGAZINE may remember three articles, published a few years ago (December, 1919; January, 1920; October, 1920), in which I presented a short review of the historical and artistic material connected with the Cecilia-Master. Besides the descriptions of his most important works, I made some attempt at a general characterisation of his artistic style and derivation and of his position in the evolution of early Trecento art. Although fragmentary, these notes may still be worth reading, particularly as nothing later, to my knowledge, has been published on this subject.

The hypothesis as to the identification of the Cecilia-Master with Buonamico Buffalmaco, the famous painter whose adventures and extraordinary personality have been immortalized by Boccaccio and Sacchetti, was also discussed in those articles. It seemed to us quite plausible, particularly if one accepts Ghiberti's statements about the frescoes in the Badia a Settimo which, as far as they can still be seen, do belong to the same stylistic group—and perhaps to the same individual *œuvre*—as the paintings by the so-called Cecilia-Master. In addition to this a few other points of circumstantial evidence were mentioned in support of the identification which, even if it needs some modification, no doubt, points in the right direction. A perusal of those earlier articles will furnish the reader with all the information concerning the Buffalmaco-problem which is at present available.

It seems thus quite superfluous to enter again into an analysis of the Cecilia-Master's individual style, particularly as it is of a very homogeneous kind, but it may not be out of place to recall shortly the paintings which hitherto have been ascribed to the master and which consequently must be used as the starting point for any new attributions to the same artist.

1. The St. Cecilia picture, representing *St. Cecilia* and eight scenes from her legend, in the Uffizi.
2. The first and the four concluding frescoes in the series illustrating the *Life of St. Francis* in the Upper Church of San Francesco at Assisi.
3. A large altar-panel, representing *St. Margherita* and six scenes from her legend, in St. Margherita a Montici.
4. A *Madonna* with two small saints and two angels in the same church.
5. *St. Peter enthroned,* dated 1301 (?), in San Simone, Florence.
6. *St. Miniatus* and eight scenes from his legend in San Miniato al Monte, Florence.
7. *A Dominican Saint,* probably St. Peter Martyr, in Santo Stefano a Ponte Vecchio, Florence.
8. Small *Madonna* with two angels, four saints and two donors. Museum, Budapest.
9. *St. Paul;* a large standing figure with a row of donors at his feet. Dated 1333. Bourgeois Galleries, New York.
10. *St. John the Baptist enthroned.* Christ Church College, Oxford [PLATE II, B].
11. The large *Madonna* in the Herbert P. Horne collection, Florence; formerly in the Badia a Settimo: probably a work by a close associate or assistant of the Cecilia-Master whose style it reflects with some modifications.
12. The remains of the frescoes in the Badia a Settimo (which Ghiberti ascribes to Buffalmaco) may also be by the Cecilia-Master, though their present ruinous state makes a definite attribution practically impossible.
13. The large *Madonna* in the Museum at Pescia is also very closely associated with the Cecilia-Master: it may have been painted in his studio, if not by himself.
14. A small triptych, representing the *Madonna enthroned between four female saints,* and on the wings, the *Crucifixion* and the *Archangel Michael,* with six saints. This well preserved domestic altar which I saw a few years ago at a Florentine art dealer's is probably now in some private collection. As far as I know, it has remained unpublished, and we therefore reproduce it on PLATE II, C, which may be sufficient to convince those who are familiar with the master's style that this also is a work of his.

With the articles referred to above was also reproduced a small *Madonna* picture, then in the possession of M. Alphonse Kann; it was published as a work by the Cecilia-Master under dominating influence from Siena. Renewed acquaintance with this picture, which now forms part of Monsieur A. Stoclet's collection in Brussels, has weakened rather than strengthened my former impression. I still see the Sienese style preponderating in the Madonna, and particularly in the Child, but the connection with the Cecilia-Master's authentic works is hardly close enough to allow the conclusion that it may have been painted by himself at an early stage. Consequently, the picture should be omitted from the list of the master's works.

Instead of this attractive little *Madonna,* I should now like to introduce a much more important picture as an authentic work by the Cecilia-Master [PLATE I, A]. It is a large panel, in the possession of M. Georges Wildenstein, of Paris, quite similar in shape and general arrangement to the St. Cecilia-picture. It is of considerable size, measuring 1 metre by 1.70 metre, and may have served as an altar-front, though I think it more probable that it has stood on the altar in the position of an altar-picture. Paintings of this broad rectangular shape were by no means uncommon at the end of the thirteenth and during the first decade of the fourteenth century, but after that time they went out of fashion and are very seldom met with in the Trecento-art proper of Florence. Their shape suggests altar-fronts, but wherever

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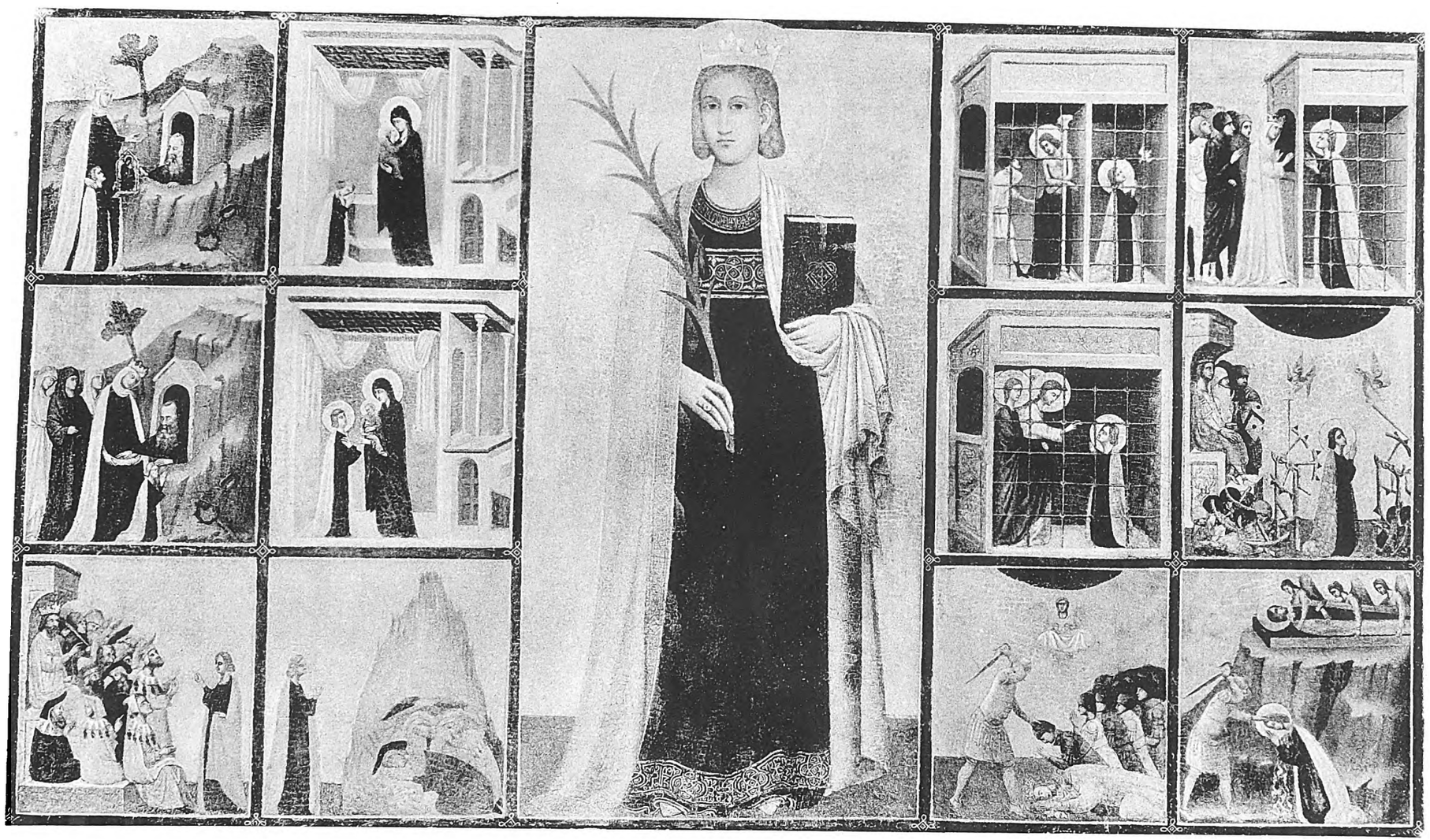

A—St. Catherine of Alexandria and twelve scenes from her legend, by the Cecilia-Master. Panel, 1 m. by 1.7 m. (M. Georges Wildenstein, Paris)

Plate I. An Altar-panel by the Cecilia-Master.

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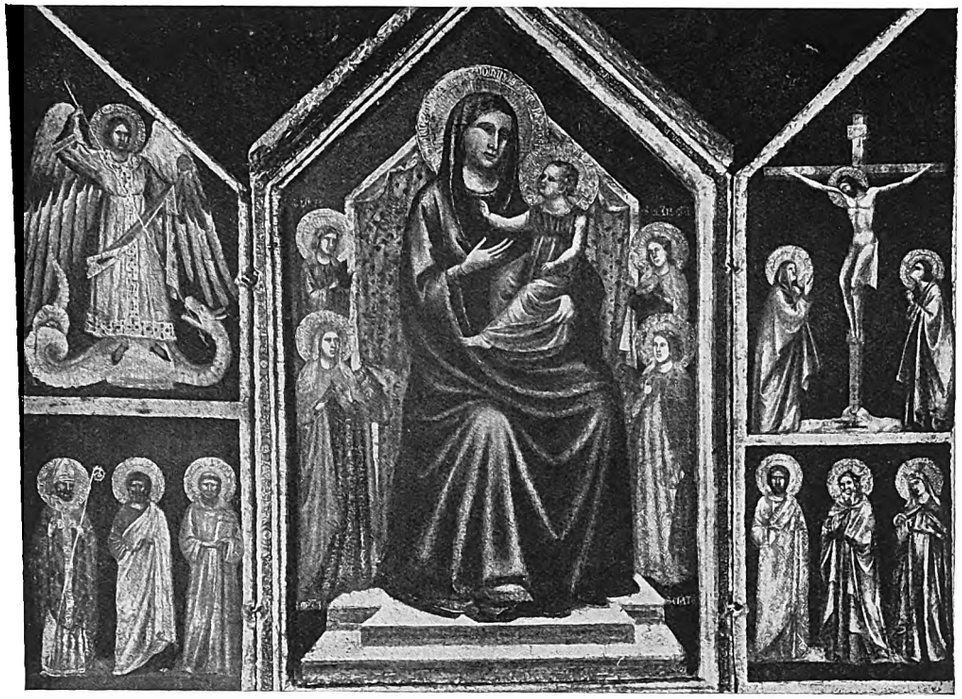
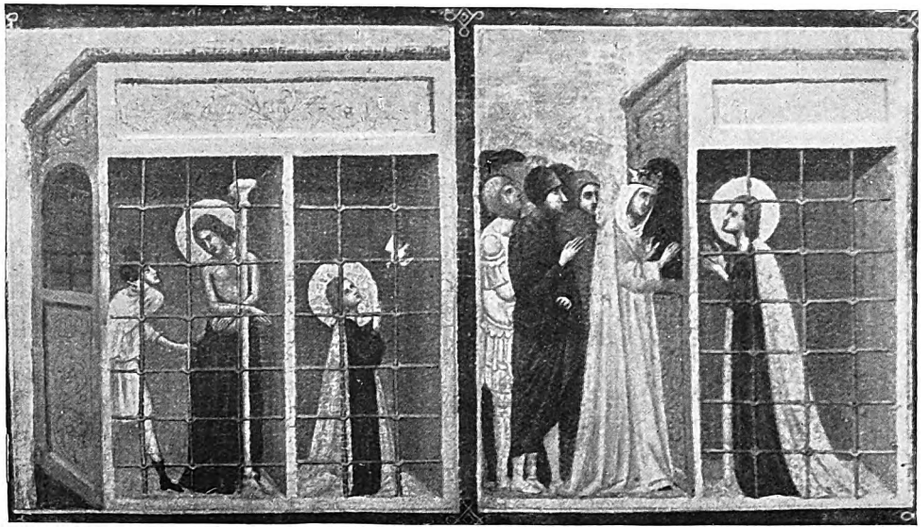
B—St. John the Baptist enthroned, by the Cecilia-Master. Panel (Christ Church College, Oxford)



C—Madonna enthroned between four Female Saints. Triptych, by the Cecilia-Master. Panel.



D—St. Catherine of Alexandria. Detail of Plate I, A

E—Sta. Margherita Altarpiece, by the Cecilia-Master. Detail. (Sta. Margherita, Florence)

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Plate II. An Altar panel by the Cecilia-Master

I have seen them in a church they were placed over the altar.

The picture represents *St. Catherine of Alexandria and twelve scenes from her legend.* The youthful saint, who is represented in a standing position, fills the middle compartment, while the illustrative scenes are arranged in three rows, six on each side of the central figure, which has a rather statuesque character. Being a patron of learning, she is represented with a large volume on her left arm and the martyr's palm in the right hand. She is wearing a dark bluish-green robe with gold embroideries along the hem and on the breast, and a cinnobar red mantle which falls in long flowing folds from the shoulders. A white cloth is draped over the arm which carries the book; a golden crown adorns the head. The ornaments of the halo are rather faint and the gold background is pale. The colour effect is on the whole distinguished by great delicacy and refinement.

The small scenes on the right side of the saint represent:

1. *St. Catherine and her mother* visiting the hermit who is entrusting her with a picture of the *Madonna.*
2. *The Apparition of the Madonna and Child* before the kneeling saint.
3. *The Baptism of the young Catherine* by the hermit.
4. Her *Mystic Marriage* with the Christ child.
5. Her successful *Dispute with the Grammarians* of the Emperor Maxentius.
6. Her *Prayer for the Grammarians,* who are all burnt by order of the Emperor.

On the opposite side of the central figure are the following scenes:

7. *St. Catherine in prison,* being scorched and then soothed by the white dove.
8. *The Empress visiting St. Catherine in prison* [PLATE II, D].
9. *Christ and Angels comforting St. Catherine* in prison.
10. *St. Catherine martyred* on wheels before the Emperor.
11. *The Decapitation of Porphyrus* and the soldiers who had accepted the Christian faith.
12. *The Decapitation of St. Catherine* and her entombment by the angels.

All these small scenes are executed with the refinement of miniatures, and their colour scheme has the same soft and harmonious character as we have already observed in the central figure. Bluish green, grey, aubergine, amethyst, and yellowish white are dominating, but here and there are some spots of brighter red and green. The decorative effect is on the whole restrained, yet not without a certain bright luminosity.

The general resemblance between this panel and such works by the Cecilia-Master as the picture of *St. Cecilia* in the Uffizi, or the *St. Margherita* altar-piece [PLATE II, E], is altogether too evident to require any further comment. All these pictures are composed according to the same pattern; they are all divided up in the same way with a large central figure balancing series of small illustrative scenes on both sides. Directing our attention to the small scenes, we soon find that they are all arranged with a remarkable faculty of space composition; the figures stand in better proportion to the interiors and the landscapes than is usual in Florentine Trecento pictures. The volumes are perfectly balanced, and the open spaces between them are sufficient to allow a certain freedom of movement and dramatic activity. And all these elements of composition are subordinated to a definite decorative arrangement, a unifying vertical rhythm which forms the basic feature of the whole composition.

A closer comparison between the small figures in the *St. Cecilia* picture and the *St. Catherine* picture, here discussed, confirms the impression that they were painted by the same master. Their peculiarly elongated figures, small heads, short arms, and lively attitudes are quite similar, though the peculiarities are not quite as accentuated in the *St. Catherine* picture as in the Uffizi panel. It is, no doubt, on the whole a maturer and considerably later creation. The very spirited, almost eccentric master has become more restrained, he controls his compositions better than before, and his grasp of the decorative problems is firmer. Twenty years or more may have passed between the execution of these two panels.

The *St. Cecilia* picture may with reasonable probability be dated in the first decennium of the fourteenth century; it is very closely related in style to the frescoes in Assisi, which can hardly be later. The *St. Catherine* picture, on the other hand, is more closely akin to such works by the same master as the *St. John the Baptist* in Oxford and the *St. Paul* in the Bourgeois Gallery (dated 1333). The central figure is characterized by a comparative softness and fullness of form which become evident only in these later works. It has a plastic quality which speaks of some influence from Giotto; the mantle folds are treated in the same broad and fluent style as may be noticed on the still more monumental figure of *St. Paul.* The type and the large hands with the long fingers are practically the same as in the picture of *St. John the Baptist* in Oxford, which unfortunately is only a fragment of a larger altar-panel, traditionally ascribed to Buffalmaco.

It may be futile to insist upon the identification of the Cecilia-Master with Buffalmaco, as long as we know no signed or well preserved documented work by this famous artist, but there is a great deal to be said in favour of the hypothesis, as pointed out in our previous articles. And we know no other artistic personality within early Florentine Trecento art on whom the Buffalmaco traditions, as reported by Boccaccio, Sacchetti, Ghiberti and Vasari, fit

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in as closely as they do with the Cecilia-Master. He held quite an independent position at the side of Giotto, and his versatile genius achieved results in the way of psychological characterization and naturalistic illusion which impressed contemporaries almost as much as Giotto's monumental art. Assuming that our identification is correct, it should be added that he was also a very great master of decorative composition.

In any event the *St. Catherine* must be accepted as one of the most important creations by this interesting master. It reflects all the best elements of his style in an uncommonly complete and mature form, and it is imbued with a decorative quality which is less predominant in his earlier works. Still old-fashioned, almost duecentesque in its shape and general arrangement, it reveals in its small illustrative scenes a naturalistic characterization which is hardly superseded by the later Trecento painters, and the great central figure has a monumental dignity and beauty which lifts the whole picture to a very high plane of artistic perfection.

SOME DRAWINGS BY TINTORETTO

BY DETLEV BARON VON HADELN

THERE are more drawings extant by Tintoretto than by any other Venetian master of the Renaissance. We still have some one hundred of his studies. That would seem to be very many, but Tintoretto—as the following discussion regarding his sketches will confirm—made a drawing in charcoal or chalk for each single figure in his paintings. We can scarcely comprehend now how many drawings that would mean. Just think how many pictures, even after the severest process of weeding, are still extant, and how many figures there are in the various paintings. With his great diligence and his prolific hand he must have produced thousands and thousands of drawings.

The some one hundred studies which we still have are therefore in reality only a small part of an enormous amount of material. In view of this fact the importance of each single example is much greater than one would at first sight suppose, for every authentic drawing represents the key to a more thorough study of the secret of Tintoretto's genius and the technical characteristics of his work.

Tintoretto's drawings were done for the most part on blue paper, though sometimes on brown, grey, or occasionally on white. They may be divided into two classes: the studies made from sculpture, principally for self-instruction; and those made from living models, to meet the practical needs of the painter in the preparation of his pictures.

As to the first group, I shall discuss only one specimen of especially great beauty [PLATE I, A], to be found in the collection of Mr. Archibald G. B. Russell, Lancaster Herald. The sculpture in that instance was evidently a model for the figure of *Atlas*, by a Renaissance master (Giovanni da Bologna?). Tintoretto seems to have owned either the original or a copy, for he made several sketches of the figure.[1] The technical character of the drawing is quite in keeping with a purely instructive purpose. The draughtsmanship is comparatively careful and detailed. Above all those details which have a special interest for a painting undergoing a course of study are very carefully reproduced, for example, the plastic fullness of forms in the muscular system. Tintoretto has used thick black hatchings and white lights in portraying the plasticity and energy of the model. This strong contrast of light and dark is characteristic of Tintoretto's studies of sculpture, whereas the drawings of living models are, as we shall see, carried out in a much simpler technique and are rendered in a much more uniform and neutral light.

It would be quite natural to suppose that Tintoretto's studies of sculpture belong to the beginning of his career. This, however, is a mistake. There is in the case of Tintoretto, abundant evidence of a somewhat rare circumstance in the history of art, *viz.*, that this indefatigable master was so eager to learn that during his whole life he made these studies by lamp-light after he had stood at the easel all day long. It would even appear to be true that there are, at any rate among the studies that have survived, very few that can have been made during the youthful period of this master.[2] And it is evident that the masterly drawing belonging to Mr. Russell derives from the most mature period of this artist.

From a scientific standpoint the other group of Tintoretto's drawings is more interesting, I refer to those made as direct studies for his pictures, and thus offering us a much deeper insight into his methods. They are especially

[1] The other sketches of the same piece of sculpture are quoted in my book *Zeichnungen des Tintoretto*, Berlin, 1922, p. 27. As this article is merely supplementary, I do not think it is necessary to repeat the detailed investigations.

[2] Studies belonging to his youthful period are a drawing after Venus and a male statue on the front and back of a sheet in Christ Church, Oxford. See the reproduction in BURLINGTON MAGAZINE, Vol. XLI, p. 209.

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A—Study after a plastic model, by Tintoretto. Charcoal drawing. (Mr. A. G. B. Russell)

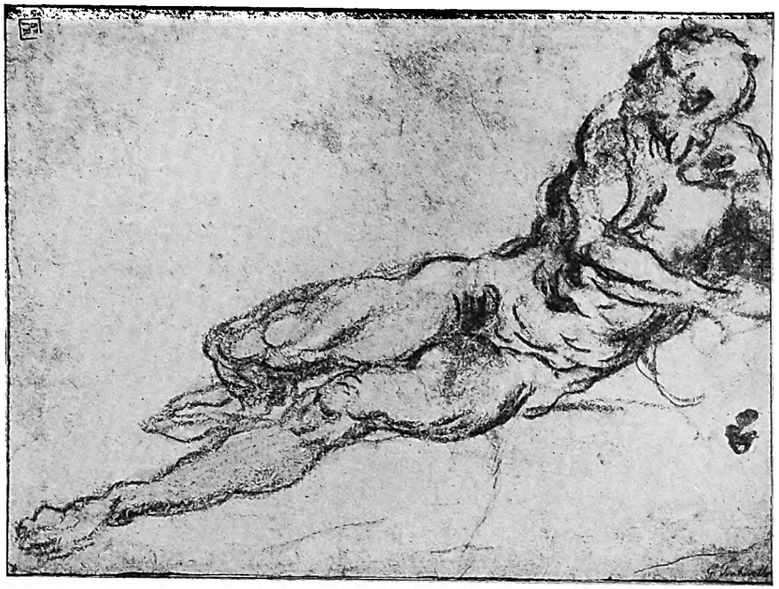
B—*Study of a Man,* by Tintoretto. Charcoal on blue paper, heightened with white, 31.2 cm. by 21.9 cm. (Victoria and Albert Museum)

C—Study for a figure in the *Last Supper* in the Scuola di S. Rocco, by Tintoretto. Charcoal drawing on blue paper, 22.9 cm. by 19.8 cm. (Victoria and Albert Museum)

D—Drapery study for the figure of the host in the *Last Supper* at S. Polo, Venice, by Tintoretto. Chalk on blue paper, heightened with white, 30.7 cm. by 19.1 cm. (Victoria and Albert Museum)

Plate I. Some Drawings by Tintoretto.

E



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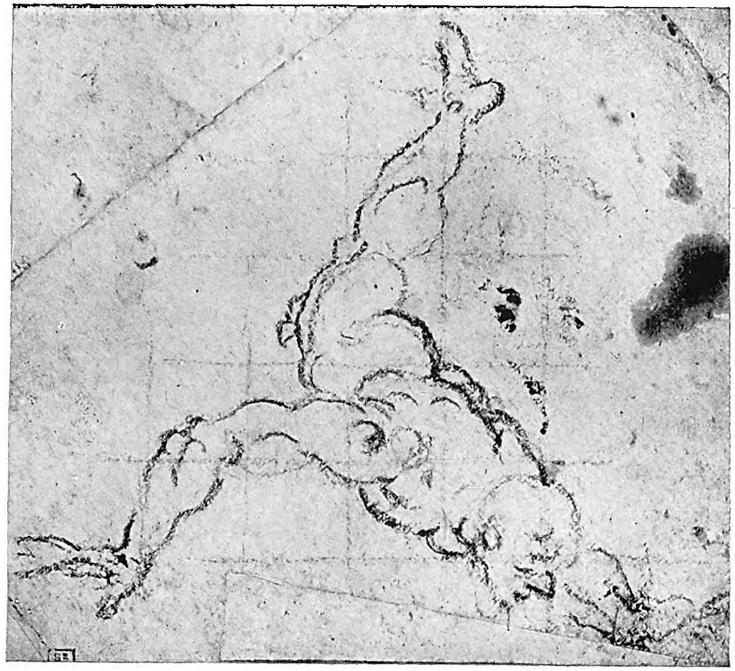

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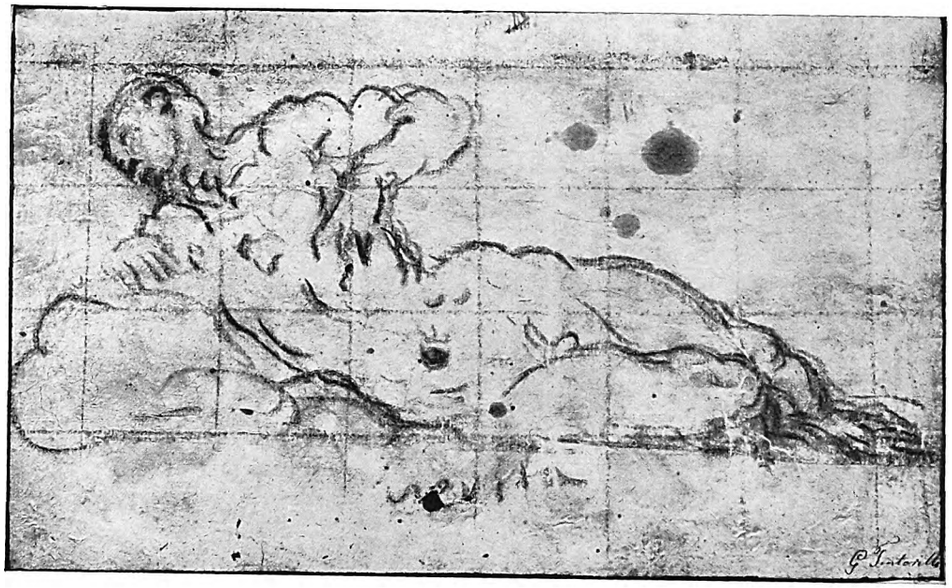

E—Study for a figure in the *Resurrection,* formerly in Sir William Farrer's possession. Charcoal on blue paper, 23.6 cm. by 31.6 cm. *F*—Study for a flying figure in the ceiling picture in the Sala del Gran Consiglio. Charcoal on blue paper, 21.3 cm. by 23.6 cm. *G*—Nude study for the figure of St. John in *The Agony in the Garden* at S. Stefano, Venice. Charcoal on brownish paper, 17.7 cm. by 15.7 cm. (All in the British Museum) *H*—Study for the figure of *Truth* in the ceiling picture in the Scuola di S. Rocco. Charcoal on white paper, 16.1 cm. by 26.5 cm. (Herr Paul Cassirer)

Plate II. Some Drawings by Tintoretto

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instructive when we succeed in finding out for what picture the study has been used, that is, when we are able to identify the figure in one of his paintings. Unfortunately, this is not very often the case. There are a great many more pictures that have been lost than we think, therefore the identification of the figures is often impossible; then on the other hand the material itself, or rather the method of the artist, is a great hindrance to such exploratory work.

Anyone who knows Tintoretto's drawings must be impressed by the great number of nude studies. In the paintings themselves, however, there are comparatively few nude figures. The explanation of this apparent contradiction is that Tintoretto, like some Florentine and Roman artists, first drew his figures nude and then when painting added draperies. As a result of this habit it is anything but easy to identify the nude figure which he has drawn with the same figure clothed in flowing robes that have been painted over it. To add to the difficulty Tintoretto used for his paintings almost exclusively boys and men as models for his nude figures even of the women characters.

As our first example [PLATE II, H], we shall select a study in the possession of Herr Paul Cassirer[3] which may be dated 1564, for in this year the ceiling of the Albergo in the Scuola di S. Rocco was decorated, and this drawing served as one of the studies for the decoration. The figure appears in one of the side panels, but it is draped as a female representing one of the Virtues. Until now we did not know what virtue she stood for. The drawing, however, gives the clue, for it bears the inscription " Verita " in Tintoretto's handwriting.[4]

In the Victoria and Albert Museum there is a drawing[5] for one of the famous pictures of *Scenes from the Life of Christ,* in the large hall of the Scuola di S. Rocco (1578-81). The nude figure of a youth, shown on PLATE I, C, served as a model for the woman who is seated on the steps to the right of the foreground of *The Last Supper*. In this case, as by the way is not unusual, the study helps us to a better understanding of the picture. The draped figure in the picture leaves us somewhat in doubt as to the meaning of the attitude of the figure with the projection on the left. In the nude it can be seen that this is accounted for by the knee turned sharply to one side. The great interest in the study in the Victoria and Albert Museum is due chiefly to its relation to the famous series of pictures in the Scuola di S. Rocco. Strange to say, there are now extant only a few studies for this important work. In addition to the above I know of only one other: a study for a figure in *The Baptism of Christ.* Dr. Georg Swarzenski, of Frankfort, owns this drawing, which together with many other studies by Tintoretto, was once the property of Sir Joshua Reynolds.

In the possession of Sir William Farrer there was at one time a *Resurrection,* the present ownership of which I cannot disclose. It may be assigned on stylistic grounds to the period of the *Scenes from the Life of Christ,* in the Scuola di S. Rocco. The British Museum possesses a study[6] [PLATE II, E], for one of the newly-awakened soldiers resting on this tomb. This wonderful sketch is not squared up, a fact which we must take to mean that Tintoretto did not use it, but another quite similar one, in the final design. That the master sometimes made two drawings for the same figure is a fact worth noting.

Similarly, for the numerous pictures in the Doge's Palace, there are only a few known drawings. Among the pictures which Tintoretto painted about the same time as those in the Scuola di S. Rocco belongs the large ceiling piece in the Sala del Gran Consiglio, *The Doge Niccolo da Ponte Paying Homage to Venice.* For the figure of a flying female genius holding in her left hand the cloak of Venetia who appears in the clouds, the British Museum has the study.[7] This figure [PLATE II, F] is drawn in such a way that it can be seen through the back of the paper, which is also squared presumably so that the figure could be used a second time, but I cannot say for what picture.[8] The British Museum also has in its possession the study of a nude figure[9] [PLATE II, G] for the *Apostle John* shown in a deep sleep in the *Gethsemane* picture in S. Stefano in Venice. In the painting the head is not bent so far forward and the arms on which the head rests are in consequence a little higher. Such small differences between study and picture are not difficult to explain in an artist who, as Boschini says[10], often altered whole parts of his pictures when he was dissatisfied with the first result. One must not, however, conclude from Boschini's statement, that a given drawing that shows only slight similarity to a figure in one of the pictures, is necessarily the study for the latter; for it is clear that Tintoretto in the course of his enormous production occasionally repeated his

[3] Charcoal on white paper, height 16.1 cm., width 26.5 cm., squared.

[4] Four other studies for figures in the same soffitto are in the Uffizi and all are reproduced in my above-mentioned book.

[5] Dyce Collection, No. 246, charcoal on blue paper, height 22.9, width 19.8 cm., squared.

[6] 1913—3—31—179, charcoal on blue paper, height 23.6 cm., width 31.6 cm.

[7] 1913—3—31—191, charcoal on blue paper, height 21.3, width 23.6 cm., squared.

[8] I also cannot identify the similar study in the British Museum, 1913—3—31—190.

[9] 1913—3—31—199, charcoal on brownish paper, height 17.7, width 15.7 cm., squared.

[10] Marco Boschini, *Le ricche minere,* Venezia, 1674, Prefazione.

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motives, but with variations.

Thus we can discover only a certain degree of similarity between a *Study of a Man,* seated and clothed [PLATE I, B], in the Victoria and Albert Museum[11] and one of the Apostles in *The Last Supper,* also in S. Stefano in Venice. In the painting, one of the disciples whose head is covered with a very strange turban-like cap, is bending over to the left to take up a glass from the floor. A certain relation to the study is not to be denied. The formal differences are, however, too great. We must, therefore, conclude that this drawing did not serve as a study for the picture, but only as a variation of the same motive.

Drawings of models dressed in ordinary clothing are not even rare with Tintoretto, but are in a minority when compared with the studies of the nude. Simply draped figures on the other hand are quite unusual. One is kept in the Print Room of the Palazzo Corsini in Rome, and I have reproduced it on PLATE 57 in my book on the subject. A second one I found later among Tintoretto's drawings in the Victoria and Albert Museum[12], and I reproduce it here on PLATE I, D. This study is much less carefully done than that in Rome, but is of special interest because we can say that it was used as the model for the clothing of the innkeeper in *The Last Supper* in S. Polo in Venice.[13]

[11] Dyce Collection, No. 243, charcoal, raised white on blue paper, height 31.2, width 21.9 cm., squared.

[12] Dyce Collection, No. 242, chalk, raised white on blue paper, height 30.7, width 19.1 cm.

[13] In Vol. XLIII, p. 32, of THE BURLINGTON MAGAZINE, Frau L. Fröhlich-Bume published, as a study by Tintoretto, a drawing from the Albertina in Vienna, which shows the Holy Family, and in an addendum states that it is a study for a painting in a private collection in Milan. There are two mistakes in this statement. In the first place there is no essential relation between picture and study. The only characteristic in common is in the outward form of the composition in half-length figures, which is so often found in Upper Italy. But various details in the picture and the drawing are quite dissimilar. Secondly, the drawing has none of the characteristics usual to Tintoretto, so that it is not probable that this study is the actual work of Tintoretto. It is, therefore, unnecessary to go into detail as to the statements made later by others in rather vague form and expressing only subjective ideas on the question.

A TRIPTYCH BY CRISTOFORO SCACCO

BY GIACOMO DE NICOLA

THE Veronese painter Cristoforo Scacco was made known to the world in 1902 through an article[1] in that excellent publication *Le Gallerie Nazionali Italiane,* of which, unfortunately, only six volumes appeared. Thanks to two signed triptychs, one in the cathedral of Fondi, the other at Naples in the possession of Count Filangieri di Candida, it was then possible to attribute to him an ancona in the Museo Campano in Capua and a triptych in the Museo Nazionale, Naples. In the following year Toesca[2] recognised as a work of Scacco's another triptych in the latter museum. After this the investigation of the painter, hardly begun, came to an end, and up to the present De Rinaldis alone in his catalogue (p. 97) of the picture gallery in the Museo Nazionale, Naples, published 1911, has indicated another work, a signed triptych in the church of San Bartolomeo in Penta in the province of Salerno.[3]

But now attention must be called to the beautiful painting on PLATE I belonging to Mr. Kleinberger, of New York, which undoubtedly must be attributed to Cristoforo Scacco.

The first observation which this triptych calls forth is in regard to the manner in which the figures occupy practically the whole of the panel. In the *Madonna* the figure touches the edge of the canvas with her head, the background being made up of a few square centimetres of drapery; in the *Visitation* the figures are only partially visible, whilst in the *Nativity* parts of the figures of Mary and Joseph are cut away by the vertical edges of the panel, though here, as they are kneeling, space has permitted the artist to develop to some extent the landscape background. This prominence given to the main subject is increased by the modelling, both combining equally to bring about the emphatic drawing of the limbs and drapery and the sharp transition from light to shade.

The chiaroscuro, on the other hand, is slight in the flesh, on which the delicate gradations of light produce a smoothness like ivory and a transparency like alabaster. The resulting impression reminds one of sculpture, an effect which, in the case of the *Madonna,* is further enhanced by the form of the base on which she stands. Such are the stylistic peculiarities of the triptych, and they are characteristic of the rest of Scacco's work. To enable the reader to work out for himself the other correspondences of proportion, modelling, pose, etc., I give also, on PLATE II, a reproduction of the Capua painting.

The triptych evidently comes from a monastery, for one finds a nun, perhaps the abbess, praying, as donor, at the feet of the Virgin. Apparently it comes from Sorrento, and the six

[1] Fogolari, Cristoforo Scacco, in *Le Gallerie Nazionali.* Vol. V, pp. 118 ss.

[2] *L'Arte.* 1903, p. 102.

[3] This triptych is much damaged and is now being restored in the Museo Nazionale, Naples.

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The Nativity, Madonna and Child, and *The Visitation.* Triptych here identified as by Cristoforo Scacco. Panel (Mr. Kleinberger, New York)

Plate I. A Triptych by Cristoforo Scacco

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Altarpiece, by Cristoforo Scacco. Panel (Museo Campano, Capua)

Plate II. A Triptych by Cristoforo Scacco

other known paintings of Scacco all come from the Neapolitan territory. In Verona, on the other hand, there is, up to the present, no trace of him, notwithstanding the fact that when he reached the south he was already a mature artist, who owed his development entirely to his northern training. No one, for example, could fail to see that the saints on the sides of the Filangieri triptych are inspired by Mantegna and are derived to some extent from Liberale of Verona. Naples, having no painters of its own, was naturally open to the invasion of strangers. In the same way Scacco's Venetian contemporary, Antonio Solario, came to the south, and came to stay. Indeed, the importation by such painters of artistic ideas of various origin takes a chief place among the causes impeding the formation of a local Neapolitan school.

One may, however, suspect an attempt by Cristoforo Scacco to establish at Naples a school of his own if, as I think is the case, Cola dell'Amatrice formed himself on him. And as a matter of fact a good connoisseur like Frizzoni attributes to Cola, Scacco's triptych of the *Coronation* in the Naples Museo Nazionale.[4] Clearly the importance of Scacco in the art history of the South Italian Renaissance has yet to be appraised.

[4] *Arte Italiana del Rinascimento*, p. 81.

SEVENTEENTH CENTURY GLASS IN THE CLEMENTS COLLECTION—I

BY W. W. WINKWORTH

THE study of English glass has long been of necessity a confined and highly specialized branch of art criticism. The attention of antiquarians and collectors has naturally been much engaged on what seem to outsiders minor points of classification by shapes of stems and bowls and varieties of "twist." Confronted by these intricacies, the layman is naturally bewildered and sometimes bored by what seem to him not matters of general interest to judges even of the minor arts, but "Mysteries of enlaced design, And shapes of shut significance. To aught but an anointed glance." But research has born fruit. Dating, though still difficult, is easier, and comparative standards of merit which find general acceptance have been established: and the merits of the not inconsiderable body of pieces which can be referred to the classic period of the art, the late seventeenth and early eighteenth centuries, are receiving deserved attention.

Early English glass can, and should be, appreciated and judged as a minor branch of plastic art. It is essentially in plastic qualities that English glass of the classic period excels, whereas in Germany and Bohemia, at the end of the seventeenth century, a race of craftsmen accustomed to exercise their skill in engraving rock crystal, saw the possibilities of clear glass as a medium for the glyptic art of the gem-cutter, moulded it to a set form, and then cut it on the wheel when it was cold.

Glass, that is clear glass as we understand it to-day, dates from the latter part of the seventeenth century. It was at this time that the Venetians perfected that clear cold white glass (rather apt to craze or crizzle) which they termed "Cristallo." Glass-makers all over Europe, working along Venetian lines, aimed at producing a glass which should resemble rock-crystal as nearly as possible. The older thin horn-like substance which had in its time given such unique results was regarded, as it would be regarded if it appeared on a modern dinner table, as poor stuff.

Plate glass for windows, mirrors and chandeliers, made the late seventeenth century interior a new thing; glass-makers were satisfying, and have since always had to satisfy, a taste for the white glitter which the old glass, whose beauty lay in transparent delicacy or rich colour, could not give.

On the continent then, as soon as the new clear, thicker glass was perfected, interest was immediately concentrated on the refractive and dispersive power which such glass has on light. Plastic qualities were on the whole abandoned by the main tradition of artistic glass-making; and this continental tradition eventually, in the second half of the eighteenth century, prevailed in England also, when cut and facetted glass were introduced: and the universal taste for cut glass (a taste which must not be lightly condemned) almost gave the death-blow to the old art of glass-blowing. With the increase of modern methods, "hand-made" glass will soon become as much a curiosity as hand-made pottery.

But in England it so happened that the new Venetian "cristallo"—a soda-lime glass, depending for its clearness on purity of materials—was found very hard to make, and in the process of experiment an entirely new material was accidentally discovered.

In 1674, George Ravenscroft was still attempting with ill-success to make the new "Crystal" glass along Venetian lines. Probably simultaneously both he and other crafts-

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men were evolving a new and quite different material, namely, lead glass. In 1676, John Evelyn writes that he "Saw the Duke of Buckingham's glassworks, where they made huge vases of mettal as clear, ponderous and thick as crystal."

Now these "huge vases" sound from Evelyn's description very like lead glass. The description does not apply to the very few pieces of Ravenscroft's manufacture which have survived, nor does it apply to the "Royal Oak" glass, which is, of course, soda-glass "à la façon de Venise," and may well have been made in London at this time, possibly by Buckingham's men, for it was natural that for drinking glasses the old Venetian style should continue for a time.

The point of interest is that if the late Mr. Harry Powell's theory of the origin of English lead glass ("English Glass," by H. J. Powell, pp. 31, 32) is the correct one, the "discovery," or rather gradual process of evolution of the new metal by the use of more and more lead flux, took place originally in connection with the making of looking-glass plate. Now the workmen used to making and dealing with the huge cylinders necessary for making windows and mirror glass would be just the most likely people to make easily and naturally, as a side-line, these "huge vases."

That these "huge vases" were lead glass seems almost certain if we can rely on Evelyn. The most important characteristic of lead glass, which differentiates it from soda glass, is that thick massive pieces can be easily made without danger of the glass cooling too rapidly in handling, and above all, without danger of its cracking during the annealing: and Evelyn was an accurate observer and a scientific writer and thinker accustomed to the precise use of words. It may seem bold to attribute such magnificent specimens of the glass-makers' art as the piece shown in our PLATE D and the large vase in the Bles Collection,[1] to the earliest days of lead glass manufacture in England. There exist still a certain number of such pieces, and they are probably not all necessarily as early as 1676.

But pieces of these massive proportions are just the sort we should expect to have been made in Buckingham's mirror and plate factory at the time when Evelyn wrote.

What interested Evelyn was evidently the size and the thickness of the pieces, combined with their crystalline quality: and pieces of such size and thickness as our example, or Mr. Bles's fine piece, would in 1676 have been beyond the power of London glass-makers if they had been made of any other glass than lead glass. Very few pieces of late seventeenth and early eighteenth century German or Bohemian glass are so thick, big, and clear; we might safely say none; and to judge by the failure of Ravenscroft's efforts, English workers of the time found difficulty in making clear "crystalline" soda-glass at all.

The evolution of lead glass came as a boon. It is not too much to say, as we have said above, that glass, regarded as we regard it to-day—a clear white glittering material suitable for every-day use—was born at the end of the seventeenth century. It was in England that it first became a common article of use and commerce. Lead glass can easily be made thick enough to stand a lot of wear: and naturally many of our seventeenth century English glasses have survived, but the interest of these survivors is that so many of them are pieces designed for everyday use. The foreign pieces which have survived, from some points of view infinitely more interesting to the art historian, are mostly ornamental or specially fine pieces which have been preserved for the interest of their ornament and for their more ambitious beauty.

It is not till we reach the eighteenth century and the development, for instance, of Flemish and Hessian glasses, that we can find a body of surviving utilitarian glass to compare in quantity—for in quality it certainly does not compare—with the English ware. Cradled during the life-time of Samuel Pepys, and fostered in an atmosphere of stock-jobbing (a fact for which we have contemporary authority [2]), the making of English drinking glasses is perhaps the completest and most noble example of a purely English and a purely middle-class craft; and certainly more a concern of the upper middle-class than a peasant craft of the lower. English delft has the same character to some extent, but is less definitely English, for the material is foreign.

The essentially sober but sound tastes—the love, that is, of homely and comfortable rather than "artistic" things—even of the contemporary English aristocracy, is reflected in our glass; tastes very different from those of the noble families of Germany, or the art-loving merchants of Holland.

The interest of our PLATE G is that though the shape is quite Venetian (the collar at the base of the straight bowl is pure "façon de Venise"), the quality is remarkably fine (compare No. 6 in PLATE III of Percy Bate's book). It contains a coin of Charles II, dated 1683. It is clearly an early glass; the shape, of which the "Kit Kat" shape (which we know to have been made before 1711) is a development, is so very Venetian that it would not seem rash to

[1] Exhibited in the wall-case of the Loan Court, Victoria and Albert Museum.

[2] Houghton letters for the improvement of trade and commerce, May 15, 1696, No. cxcviij.

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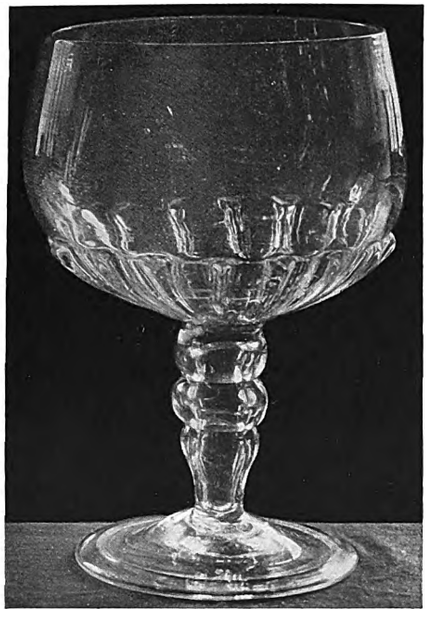
A—Covered Goblet, 17th century. Height 35.6 cm.

B—Goblet, early 18th century. Height 25.4 cm.



C—Goblet, early 18th century. Height 23.5 cm.

D—Large vase, with Bacchanalian subject in diamond-point. Two views. 17th century. Height 38.7 cm.

E—Goblet, with portraits and inscription. 17th century (?). Height 25 cm.

F—Glass, with decorations in diamond-point. Made to celebrate the Union of Scotland and England, 1707. Height 20.3 cm.

G—Glass, with coin of 1683. 17th century. Height 17.8 cm.

Seventeenth Century Glass in the Clements Collection

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date this glass within the last two decades of the seventeenth century. It must be remembered that the "Kit Kat" Club was founded in 1688, so there is no reason to date the "Kit Kat" glasses as late as 1711. If the glasses were made for the club, as is possible, they may have been supplied in 1688.

If this were so, this piece might well be one of those rare coin glasses in which the glass is as old as the coin. But in any case the Bate glass would seem the earlier of the two, and may therefore be a very early specimen indeed.

We have seen that English glass was a new material, totally different from any other sort of glass; and a piece of contemporary evidence will confirm our statement that it developed along different lines to foreign glass, relying on the plastic qualities and fine surface of lead glass, not on extraneous ornament.

Kreybich, whom Schmidt calls the classical example of the wandering German who combined the trades of glass merchant and glass engraver, writes in 1688 that "There are six glass-houses in London making glass of better quality than we imported, except that they do not engrave or paint it."

No: it was too good to spoil like that. The natural beauty of form and surface in lead glass, shaped to its final form as it cools, while it is still viscous, is unique. A large and grand piece 14 ins. high like our PLATE A would in Germany have been regarded as incomplete without the finishing touch of the engraver's wheel. The pear-shaped knob of the lid, the characteristic pear-shaped knob which we see in Bohemian and Silesian glass of the late seventeenth century, would abroad have infallibly been either moulded or cut. Our example relies for all its effect on the interior brilliance given by its bubble. For another piece of noble simplicity—evidently seventeenth century—cf. the posset pot in the Bles Collection (wall case, Loan Court, Victoria and Albert Museum) so reminiscent in form of the contemporary English delft. Such pieces, with lids, are, of course, rare. Lids are like hats: removal is the homage they pay to years or fashion. Fashion we say advisedly, because unlike foreign glasses, English drinking glasses of the eighteenth century never had lids. In the seventeenth century, when Venetian and Continental influence was strong, lids are more common; e.g., on the fine cup, reminiscent of a silver "steeple cup" in the British Museum, or on the mug in the same collection.[3] Lids with the characteristic "Bristol" acorn are, of course, common on posset pots and such things; but the "Bristol" acorn (which though an English invention is not definitely known to have been invented at Bristol) is a distinctly eighteenth century feature, usually a very elaborate one; for it often contains a serried array of those air-bubbles over which eighteenth century glass-makers acquired such wonderful control. These bubbles in eighteenth century glass are seldom more elaborate than the single hollow "tear" in our example.

This simple but noble piece is just the sort of specimen, excellent in material, and quite without adventitious decoration which might, by its unfamiliar simplicity, have attracted the attention of Kreybich in 1688; but the distinctly Bohemian or German touch about the shape of the lid or knob would suggest a rather later date, after the advent of William and Mary, when many foreigners came into the country. Our PLATE E bears their portraits, and the style of engraving is also completely Bohemian (cf. Schmidt, "das Glas," pp. 263, 264). A glass with a cover and the same sort of engraving has just been given to the British Museum. It is a Bohemian piece, and, of course, does not in the least resemble this example in anything but the style of the engraving.

Now as Kreybich was certainly in England in 1688, and this glass was made to commemorate the accession of William and Mary in 1689, it is amusing, and not too far-fetched, to speculate whether this engraving may possibly be his work. It is, of course, rough compared with the best work of the Bohemians on their own glass; but it is very much better than the work on any contemporary English glass. Compare, for instance, the fine piece in the Bles Collection, much larger than our piece (which is 9⅞ ins. high) and much finer, with its noble stem, than our unassuming example. The work on both is definitely foreign in character (we refer to the wheel engraving, not the diamond-point inscription on the Bles glass), and both may be the work of Kreybich; but ours is better.

Diamond engraving is the only sort of engraving (in the seventeenth and early eighteenth centuries) which was within the reach of Englishmen. Wheel engraving was never really acclimatized at all in England as a means of producing patterns or pictorial decoration. The later eighteenth century examples, which may have been the work of Englishmen, will not stand a moment's comparison with good foreign work.

But to scratch a picture on a glass with a diamond is a pastime within the reach of anyone who has a diamond and a little knowledge of drawing.

The amateurishness of the Bacchanalian scene engraved on PLATE D is what makes it so interesting. If the work were better one

[3] It is interesting that both these fine pieces have engraved inscriptions of the eighteenth century.

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would at once suspect a foreign hand, or that of a professional.[4] As it is, one feels that some former owner may have scratched this drawing on to the glass for amusement. It would be most interesting to try and identify the picture or print from which one suspects the draughtsman derived his inspiration. The piece is 15¼ ins. high, and distinctly an early piece, perhaps one of the earliest.

Our PLATE C is a piece of 9¼ ins. high. The shape is a perfectly familiar one, but it is interesting in many ways. The type, which occurs often in early English glass—not, however, often later than about 1730—always has marked foreign features. The three-knobbed stem of this piece was very frequent in Liège glass: there is a piece in the Bles Collection with no less than eight knobs, even more like the Liège pieces, in style; but the metal is English in both.

Then, of course, the fluted base of the bowl is Venetian in character. The incurving lip, making a narrow mouth (a feature very marked on some pieces), is reminiscent of the Dutch or German "roemer"; and glasses of this type are known in green metal, the recognized colour in Germany for glasses meant to contain Rhine wines. Irresistibly the English habit of confusing all foreign countries together under the head of "furrin parts" leaps to the mind; and these glasses were, no doubt, meant for some foreign wine, perhaps Rhine wine.

Our PLATE F was evidently engraved to commemorate the union of England and Scotland under Queen Anne in 1707. Its height is eight inches. The motto, *Semper Eadem*, which it bears in diamond point, is said to have caused the Queen to be suspected of Jacobitism. Is it too daring to suggest that this piece was made, not in London or any of the South of England glasshouses, but at some place which was a stronghold of Jacobitism, possibly in Scotland? The glass in the British Museum (illustrated in J. Sidney Lewis' "Old Glass"), the stem of which contains a coin of 1707, has no motto. It is made of very fine white glass. The stem, which very much resembles that of Dutch glass of the seventeenth century, e.g., the pieces in the British Museum, has strawberry "prunts." (Why are these features compared to strawberries and not raspberries?) This, with the moulded base of the bowl, suggests a cosmopolitan place of manufacture like London, just as the extreme simplicity and dark metal of our example suggest a provincial origin. Here we have at any rate two glasses made to commemorate the same event, probably both made in the same year, and as completely different in style as in quality of metal. As one would expect, the more elaborate piece has the finer metal. This piece of evidence confirms the theory, which has gradually been gaining ground among experts, that colour by itself cannot be taken as evidence of date. Our last example, PLATE B, is 10 ins. high. Its shape is unique.[5] The bucket bowl is well known in early eighteenth century pieces; but combined with such a stem it is most uncommon, though quite in character. The inverted knob was, the writer believes, copied later by Hessian glass makers, as was also the bucket bowl. There has always been much interchange of ideas between glass makers, who were a united and quite individual clique like gipsies. This is an early eighteenth century piece.

(To be Continued.)

[4] If there were any, which is doubtful.

[5] Some experts have suggested that the bowl has been cut down; but at any rate the damage does not (probably) extend to more than ¼ in., if indeed it has been cut at all.

NOTES ON VARIOUS WORKS OF ART

A DRAWING BY HEINRICH DÜNWEGGE AT CHANTILLY.—The print room of the Musée Condé at Chantilly contains a precious sheet having drawings of heads on both sides. Since we reproduce photographs of these on PLATES A, B, descriptions are unnecessary. After having been offered at the Révil sale in 1842, they came to the collection of M. Reiset, one of the curators of the Louvre, and were acquired with the rest of that collection by the duc d'Aumale. The sheet is catalogued No. 808, under the name of Metsys, in the "Description abrégée des dessins des diverses écoles, appartenant à M. Frédéric Reiset" (Paris, Imprimerie de A. Guyot et Scribe, 1850, in 8°). On the face of the sheet are three male heads and on the back two female ones, all five drawn in silverpoint on prepared paper, measuring 14.5 cm. by 21 cm.

At the Burlington Fine Arts Club Exhibition of German Primitives in 1906, one saw a curious picture [PLATE C] from the beginning of the sixteenth century, then attributed without differentiation to Victor and Heinrich Dünwegge,[1] but now considered to be by Heinrich, the younger of the two artists. This picture formerly in the Arundel collection and now the property of the Duke of Norfolk, is no more than a fragment of a much more elaborate composition, evidently a *Crucifixion*. There will be noticed in the upper part three figures having faces so expressive as almost to be grimacing; notably, in the centre, a stoutly built man, almost full-face, counting on his fingers, and on the extreme left a man in profile with his mouth

[1] NOTE.—See illustrated catalogue, Pl. X, No. 19.

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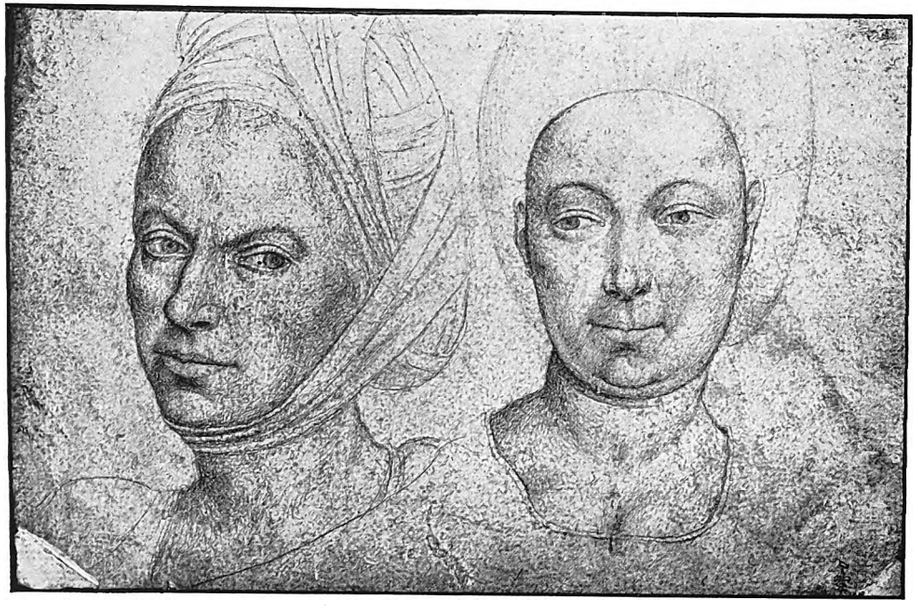
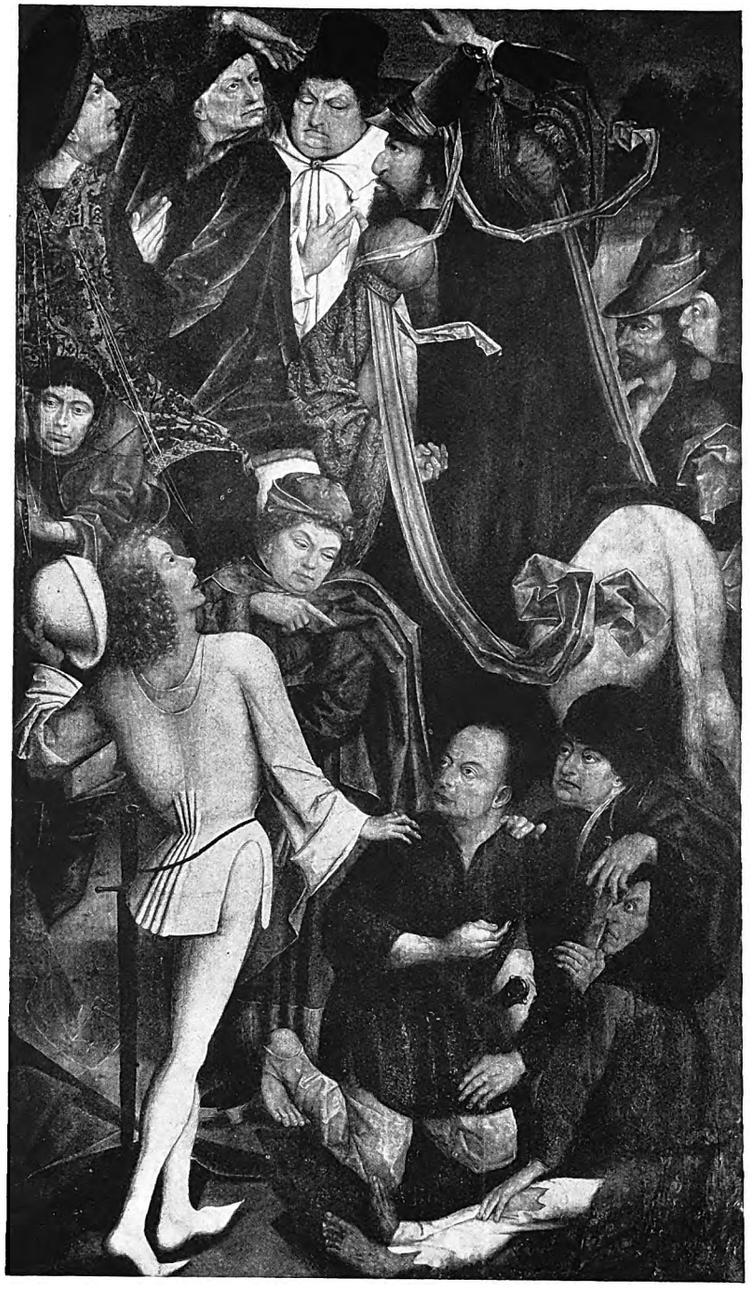
A

B



A, B—Studies, here identified as by Heinrich Dünwegge. Silverpoint on paper, 14.5 cm. by 21 cm. (Chantilly Museum)



C—Fragment of a *Crucifixion*, here identified as by Heinrich Dünwegge, 1.56 m. by 0.91 m. (The Duke of Norfolk)

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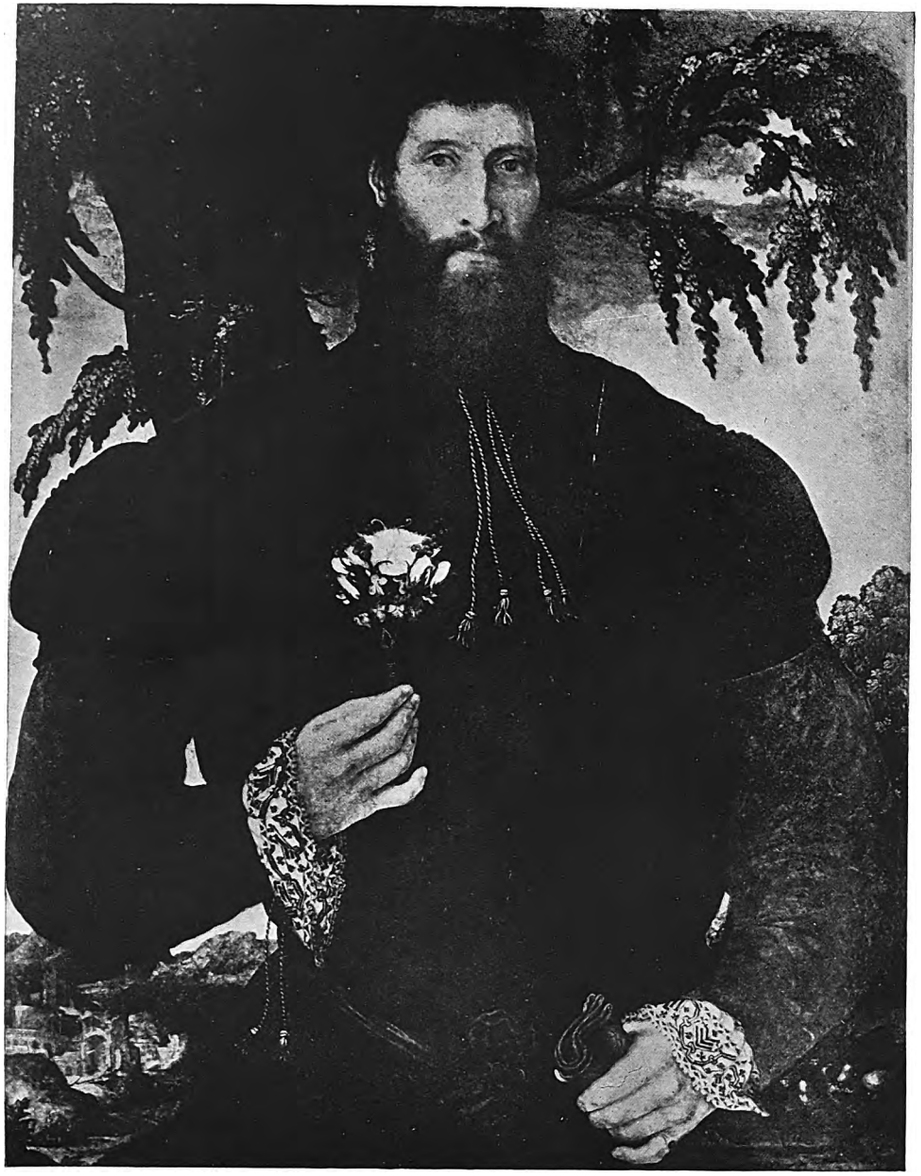

Portrait of a Man in Black: *Self-Portrait* (?) here identified as by Martin van Heemskerk. 1537 (?). (Villeroy Sale, Paris, 1922).

St. Oswald King of England, by Jacopo de Barbari. Panel, 51 cm. by 40 cm. (Private collection, Hungary)

Notes on Various Works of Art: An Unpublished Portrait by Martin van Heemskerk

An Unknown Picture by Jacopo de Barbari

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half open; then lower down, in the centre of a group a man turned three-quarters to the right and pointing with his finger to some soldiers, no doubt dicing for Christ's raiment.

The three masculine heads on the front of the sheet at Chantilly are studies for these three figures in Dünwegge's picture.

The two female heads on the back of the same sheet are not represented in the picture, but one may suppose them to be studies for the lost portion of the *Crucifixion* of which the Duke of Norfolk possesses only the second part. The woman drawn in full-face is distinctly reminiscent of the Saint Veronica of Dünwegge's *Crucifixion* in the Münster Kunstverein; and the head shown in three-quarter view, with a head-dress and a band under the chin, recalls the holy woman seated with two children, on the lower part towards the left in this same Münster picture. LOUIS DEMONTS

AN UNPUBLISHED PORTRAIT BY MARTIN VAN HEEMSKERK. — At the Villeroy sale at Paris on April 28, 1922, number thirty in the catalogue, appeared the *Portrait of a Man in Black,* here reproduced on the Plate. It was attributed to the school of the upper Rhine of the sixteenth century; but anyone who has admired Martin van Heemskerk's *Self-portrait* at the Fitzwilliam Museum, Cambridge, will recognize in the present work the hand of the same master. The green landscape with the ruins suggestive of the Colosseum are alone as good as a signature, and the heavy and very peculiar foliage of the trees is exactly repeated elsewhere, notably in the *Good Samaritan* in the Musée Civique at Haarlem and in the Brunswick *Baptism of Christ.* The hands in the present example are, in their nervousness and their mannerism, absolutely typical. Both the build and the expression of the face are so similar in the present and in the Cambridge portraits that we are justified in suspecting the picture now considered to represent the artist himself. The resemblance is even more striking with the face on the lower part of the *Adoration of the Magi* in the Mauritshuis, which Carel van Manders believes to represent Heemskerk.

Carel van Mander tells how he saw at Alkmaar, in the house of Jacques van der Hoecke, Heemskerk's nephew and heir, a whole series of self-portraits painted by our artist at one time or another in the course of his career. However, until now none of these has been known to have survived, except the Fitzwilliam Museum example, which is dated 1553. The portrait from the Villeroy sale, judging from the younger appearance of the sitter, must have been earlier. The bouquet of pansies, roses and violets which he holds in his hand rather suggest the occasion of his first marriage, just after his return from Italy in 1537. Martin van Heemskerk was then forty. LOUIS DEMONTS

AN UNKNOWN PICTURE BY JACOPO DE BARBARI.—On April 8, 1500, the Emperor Maximilian appointed the Venetian Jacopo de Barbari, then living in Nüremberg, to be court painter for one year. After a few days the Emperor offered the artist twenty-four florins wherewith to purchase a horse, and four years later Barbari, still living in Nüremberg, obtained from his sovereign a large sum: two hundred and fifty-four florins.[1]

We have had the good fortune to discover an unknown painting by Barbari dating just from this period. It is of a man holding in his left hand a globe surmounted by a raven, and in his right a sceptre and palm [PLATE]. Above in one corner can be seen the date 1500, and in the other the Caduceus. This panel is 51 cm. by 40 cm. It is in a castle in the Carpathians, acquired not long ago by a Hungarian noble, who thought he had discovered the portrait of Elizabeth Szilagyi, mother of Mathias Corvin. And, indeed, the raven holding a ring in its beak represents the Corvin arms. At first sight it is difficult to decide if the figure is that of a man or a woman, so impassive and impenetrable are the features. But a double aureole shines above the head enveloped in a sort of turban. The mother of Corvin could lay no claim to this attribute of sanctity. There is, however, a Saint Oswald, the legendary king of England, who is generally depicted accompanied by a raven. He was the owner of a raven remarkable as a savant and latinist. The prince, unfortunately, became enamoured of a princess, whose jealous father had the annoying habit of killing the aspirants to his daughter's hand. The raven came to the rescue by flying to the princess, placing the ring on her finger, and reasoning with the savage father in Latin, thus enabling Oswald to espouse the lady. But his happiness was of short duration. A pagan king defeated his army and martyred him. Clearly, it is the raven of St. Oswald which has been mistaken for the insignia of the Corvins.

This authentic work by Barbari enables us to establish that in 1500, the same year in which he finished in Venice the large wood engraving of the plan of the town, he painted a figure which, more than any other of his paintings, shows the influence of Dürer. It was at this moment that Maximilian summoned the Master of the Caduceus to Nüremberg. This prince was a devout worshipper of the saints belonging to his

[1] *Urkunden und Regesten aus den K.U.K. Reichs-Finanz-Archiv.-Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses.* Wien, 1885. No. 2250, 2285, 2397, 2550.

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family. About 1516 he asked Burgkmair to prepare drawings for a monumental work in honour of his ancestors who died in the odour of sanctity. Oswald was of their number, and he is found in the Burgkmair series.[2] To all appearances the picture by Barbari must have been ordered by the Emperor.

ANDRE DE HEVESY

[2] *Images de Saints et Saintes issus de la famille de l'Empereur Maximilien I. En une suite de cent dix-neuf planches gravées en bois d'après les dessins de Hans Burgmaier.* Vienne, 1799.

REVIEWS

Japanese Sculpture of the Suiko Period. By LANGDON WARNER, with an historical introduction by LORRAINE D'O. WARNER. 16 in. x 13 in., 80 pp. + 145 collot. pl. (Published for the Cleveland Museum of Art by the Yale University Press, 1923.) $30.

This is perhaps the soundest Western publication dealing merely with a single period of Far Eastern art. Mr. Warner's book proves clearly that only thus can we try to compete with Japanese scholars. The ever-increasing Western production of superficial books on Far Eastern art (that go off, as Mr. Lionel Giles said in a recent review in this magazine, " like hot cakes ") must be abandoned as a system, and replaced by methods, based on investigations carried on for years and, if necessary, on the spot. Only those authors who for a long time have been familiar with one special question among those extremely difficult and subtle problems, that emerge by touching upon nearly every chapter of Far Eastern (and we may also say of Indian) art, will be able to give us a treatise of real value. It must, however, be admitted that for some time to come Chinese art, in default of proper building stones, can be discussed only in general terms. Here we find ourselves still in a preparatory stage, and too specialized investigations, possible only in two or three exceptional cases, would not stand long. But though this applies to Chinese art, it certainly does not to Japanese, where, as Mr. Warner with his admirable work has shown us, the time has come even for Western scholars to specialize.

The Suiko or Asuka period is Japan's first period of Buddhist art. It runs from the introduction of Buddhism (in A.D. 552) to 645, being the year of the Taikwa reform. Before the introduction of Buddhism, there existed a primitive art in Japan, which, though interesting, only in a few cases can be called very moving. It may be remembered that, when Buddhist art began in China, that country could look back upon a splendid art history of its own, already covering a period of at least two thousand years. How different were the artistic conditions in Japan, when Buddhist art made its entry into the island-empire!

The text of Mr. Warner's book—beautifully printed by the Yale University Press on excellent paper—opens with an interesting introduction by Prof. Asakawa of Yale University. Then follows a remarkably well-written, lucid and compact historical introduction by Lorraine d'O. Warner, of whom, in his preface, the author says: " My wife's contribution was far greater than the use of her name on the title-page implies." To give an instructive specimen of Mrs. Warner's short way of expounding her views on both Gandhāran and Gupta art, and on the artistic relations between India and China, the following characteristic lines may be quoted (p. 13):—

> If Gandhāran forms were seen by the Chinese, Gupta forms of the seventh and eighth centuries were seen and to much better purpose. In them at least there is much that is enduring, enough actually to inspire a Chinese craftsman.

To the outsider it may seem rather easy to arrive at this insight, but the few that have been meditating on the intricate artistic relations between India and China, perfectly realize that behind these simple lines an intensive study of those relations is hidden. Especially worth reading is the part of Mrs. Warner's introduction devoted to Prince Shōtoku Taishi, to whom the Suiko period and many following epochs of Japanese civilization and art are so extraordinarily indebted.

If space allowed it would be rather useful to discuss at length Mr. Warner's text, which excels in sound " Stilkritik " and in brilliant æsthetic theory. We must, however, confine ourselves to some of the most important points in the author's argumentation. Great stress is laid on the fact that from 645 onwards T'ang art inspired Japan, whilst the preceding Suiko period owes nearly everything to the art of Northern Wei. The author uses the expression " Hakuhō " to cover the period from 645 to 710, the year of the foundation of the capital Nara. Thus are included

> objects which have hitherto been loosely attributed to the Suiko period, but which show the contemporary influence of China at the end of the eighth century. [This must be, of course, ' seventh.'—H.V.] I have attempted rigidly to exclude such objects, and my judgment on this matter will be seriously questioned in the West and in Japan. In fact, that is the crux of our problem (p. 21).

How careful we should be in pointing out that a certain object, hitherto indicated by Suiko, is Korean or Chinese, or is strongly influenced by one of these countries, is once more proved in the course of the book. As a matter of fact, few who study Suiko art can withstand the temptation to ascribe certain objects to China or Korea or to Chinese or Korean artists in Japan. The same applies to the artistic influences of the mainland. Rather amusing in this connection is

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A—Kwannon (Kondo)

B—Halo; detail of *C*

C—Kwannon. Wood. (Yumedono, Horiuji)

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what the author (p. 21) says about certain so-called "Korean characteristics" of Suiko art, disclosed in the rock chapels of Kung Hsien (Honan).

Of the æsthetic remarks, those concerning the Yumedono Kwannon and its halo [PLATES B AND C] (the finest in the Far East, as the author rightly observes), are among the most striking, whilst the analysis of Tori's work is of great interest. Especially the word "stoniness," as determining factor for certain bronzes by Tori and his school, seems to be a happy invention. In the case of the wooden Chūgūji Miroku, and of the Hōkan Nyoirin Kwannon of Kōryuji, made of the same material, the author, though he says that these and a third statue have their prototype in the great bronze figure of the Prince Yi Household Museum in Seoul, might have found some neat word indicating the "metaliness" of the Chūgūji and Kōryūji statues. In my opinion, this "metaliness" of both well-known wooden figures is even more striking than the "stoniness" of the Tori bronzes.

The grouping of the objects, both in the descriptive text and in the illustrations, is certainly one of the most interesting features of this publication. The same applies to the numerous beautiful illustrations, printed in Japan on European paper. More than 70 per cent. of the collotypes are *exactly* the same illustrations that can be found in the sixty thin volumes of the Hōryūji O-kagami (Nov. 1913—May 1919, published under the auspices of the Academy of Fine Arts at Tōkyō; four additional volumes illustrate the Kondō wall-paintings). The only difference between Mr. Warner's illustrations and the Hōryūji O-kagami plates is, that the paper and the colour of the collotypes is not exactly the same. Either Mr. Warner uses the negatives of the Tōkyō Academy, or vice versa. In an important publication like this, something should have been said about the source of the illustrations.

The transcription of Japanese words, and of words in other non-European languages, is on a high level, and the author shows great ability in the disentanglement of iconographic puzzles. A few Chinese characters might have added to the value of the painstaking transcription of the Japanese terms.

The bibliography is not quite up to date. It seems to me, indeed, that Mr. Warner has included nothing that has been published after 1919. Thus I find: "The Kokkwa. Edited monthly by the Kokkwa-sha. (Already more than 330 numbers)"; "The Hōryūji O-kagami (53 volumes)," etc. Some titles of modern Japanese publications are given without the date of publication. That the bibliography does not reach farther than 1919 could be also concluded from the fact that the only Western publication dealing with Suiko and Hakuhō sculpture, namely, "Buddhistische Plastik in Japan bis in den Beginn des 8. Jahrhunderts n. Chr., herausgegeben von Karl With," Vienna, 1919 (1st ed.), was not known to the author at the time he compiled his bibliography. The text of Dr. With's book cannot be called very sound, but the illustrations are for the most part good. In some cases they represent even a welcome complement to the plates published by Mr. Warner. It is only natural that the author, who did not know of Dr. With's book, which had already appeared in 1919, was also ignorant of one of the best Japanese art-publications, started in 1921, viz., "Bukkyō bijutsu shiryō." In this publication Mr. Warner will find the finest large-scale reproductions of the Chūgūji Miroku, edited up to this date in Japan. But these are only a few remarks of no great importance; they are not derogatory to the value of one of the best works on Far Eastern art ever published by a Westerner.

H. F. E. VISSER.

Sir Charles Holmes. 31 pp. + 36 pl.; **Henry Lamb.** 30 pp. + 36 pl.; **Ambrose M'Evoy.** 30 pp. + 35 pl.; **Charles Shannon.** 30 pp. + 36 pl.; **Stanley Spencer.** 30 pp. + 36 pl. (Contemporary British Artists.) (Benn.) 8s. 6d. each.

Duncan Grant. Introduction by Roger Fry. 11 pp. + 24 pl. (Hogarth Press.) 8s. 6d.

It is sometimes felt that books of this kind, dealing with the works of living artists, are unnecessary, since the works themselves are as a rule frequently exhibited; and the fact that no book on a living artist can be complete is apt to give birth to the suspicion that the artist or his agent are merely speculating by publicity. But a little consideration shows this attitude—which, curiously enough, has become typically English—is unjustified. It is mere sentimentality to assume that artists ought to hide themselves in their garrets and leave the public to find them if they can. No sensible artist ever did such a thing, though many a sensible one pretended to; and no serious art-lover should be anything but glad of the chance to get at all the information possible about the art of his own time. Without books and articles the artist and the art-lover are both liable to become the victims of the exhibition system. Books like these do help us to get rid of one disadvantage of that system, because they help to reveal an artist's work as a whole and to expose the methods by which he expresses himself year by year. Much vigilance, a long and clear memory, and continual visiting of congenial and uncongenial exhibitions is needed if one is to keep in touch with even a favourite artist's development. Even the "one-man-show" often represents only the work of a few busy months and, without mental

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reference to past exhibitions that may have been half-forgotten or seen in another mood, gives one no idea of progress. This difficulty of co-ordinating one's impressions of a living artist and of distinguishing between true and false estimates, is reduced by such books as these.

The two series are in a sense complementary. Both are the same price, are about the same size and shape, and consist mainly of half-tone reproductions. Messrs. Benn confine themselves, however, to British work, while the Hogarth Press include foreign paintings. There is little to choose between the quality of the reproductions, which are in both cases more than adequate. The letterpress is contributed in the case of the volume on Mr. Duncan Grant by Mr. Roger Fry, who "places" the artist with the utmost shrewdness. Various authors, who represent themselves by initials, have written the introductions for the Benn series, and it is fascinating to see how each contributor, in the course of a few pages of biography, reveals his individuality. Modern critics are all supposed to see art through the same eyes, but anyone who has read these introductions will agree that not only the æsthetic but the taste of each writer differs fundamentally from those of his fellows. R. R. T.

Fine Carpets in the Victoria and Albert Museum. Twenty examples reproduced for the first time, with an introduction and descriptive notes by A. F. KENDRICK and C. E. C. TATTERSALL. 26 pp. + 20 col. pl. Limited to 450 copies. (Benn Bros.) £7 7s.

The twenty plates in this volume reproduce, far more successfully than usual, a selection from the collection of carpets in the Victoria and Albert Museum. The historical and technical notes are composed with all the careful scholarship we associate with these two authors, who have already collaborated in an excellent review of carpet weaving.

There are several excellent reproductions of the magnificent "Hunting" or "Garden" Persian carpets in the museum, but as these are fairly well known to connoisseurs we have chosen to reproduce on Plate A, No. VIII, an "Armenian" or North-west Persian carpet dating from the seventeenth century, in which the older naturalistic designs have been reduced to the last stages of conventionalization. The long leaves have almost lost their serrations, and become bar-like appendages of the palmettes; the spotted dragons, too, are so extremely stylized as to be unrecognizable without the help of more primitive forms of the motive.

We also reproduce on Plate B, No. XVIII, a Spanish carpet of the fifteenth or sixteenth centuries, as this interesting branch of carpet weaving is less known to connoisseurs, though, as a matter of fact, specimens are fairly common. It will be seen at once that this carpet is directly derived from Eastern models, and most obviously bears traces of Muhammadan influence.

Did space permit we should have also liked to reproduce Plate XX, an English seventeenth-century carpet on a characteristic green ground. The history of English carpet weaving goes back to the reign of Queen Elizabeth, and is still obscure; but Mr. Kendrick has already researched in this direction with valuable results.

Naturally, such a volume as the present does not compete historically with the authors' preceding work. Its chief usefulness is in its plates, the value of which may be estimated from the accompanying illustrations. F. B.

Die Altniederländische Malerei: Vol. 1. Die Van Eyck: Petrus Christus. By MAX J. FRIEDLÄNDER. 168 pp. + 71 pl. Berlin (Cassirer & Co.).

The appearance of the first volume of Dr. Friedländer's long-awaited history of Flemish art is an event of no ordinary importance. It deals only with the brothers Van Eyck and Petrus Christus. It is illustrated with seventy-one plates reproducing most of the pictures referred to, but not all; and here I would like to suggest that reproductions of pictures difficult of access are of more value than are those of famous works which have already been reproduced times without number. It is a little unfortunate that a few pictures referred to, and of which no reproductions have ever been issued in any ordinary accessible publication, should not have been reproduced in this work which is bound to become classical. From the scale of this first volume we may clearly anticipate that the complete work will be large and comprehensive, extending to many volumes. The method adopted by the author is to describe in detail each picture in turn with its known history. Thus, in the case of the Van Eycks, after a few pages of introduction, the Ghent Altarpiece is dealt with in great detail, then John Van Eyck's signed works, and then the unsigned pictures in two groups, the early and the later; pictures known only by records and copies follow, and after them the drawings which may be attributed to the master. Finally the whole is summed up in an essay on John Van Eyck as man and artist. Incidentally chapters are inserted dealing with the problem of Hubert and John. A list of the paintings is also given in the nearest approach to chronological order that the author has been able to arrive at. Petrus Christus is similarly dealt with, and it may be assumed that the same method will be followed in future volumes. Thus, when the work is finished we shall possess an entire corpus of essays and plates, dealing with the whole school as it has never been dealt with before, and summing up all that has been discovered by the co-operative researches of scholars of all nations,

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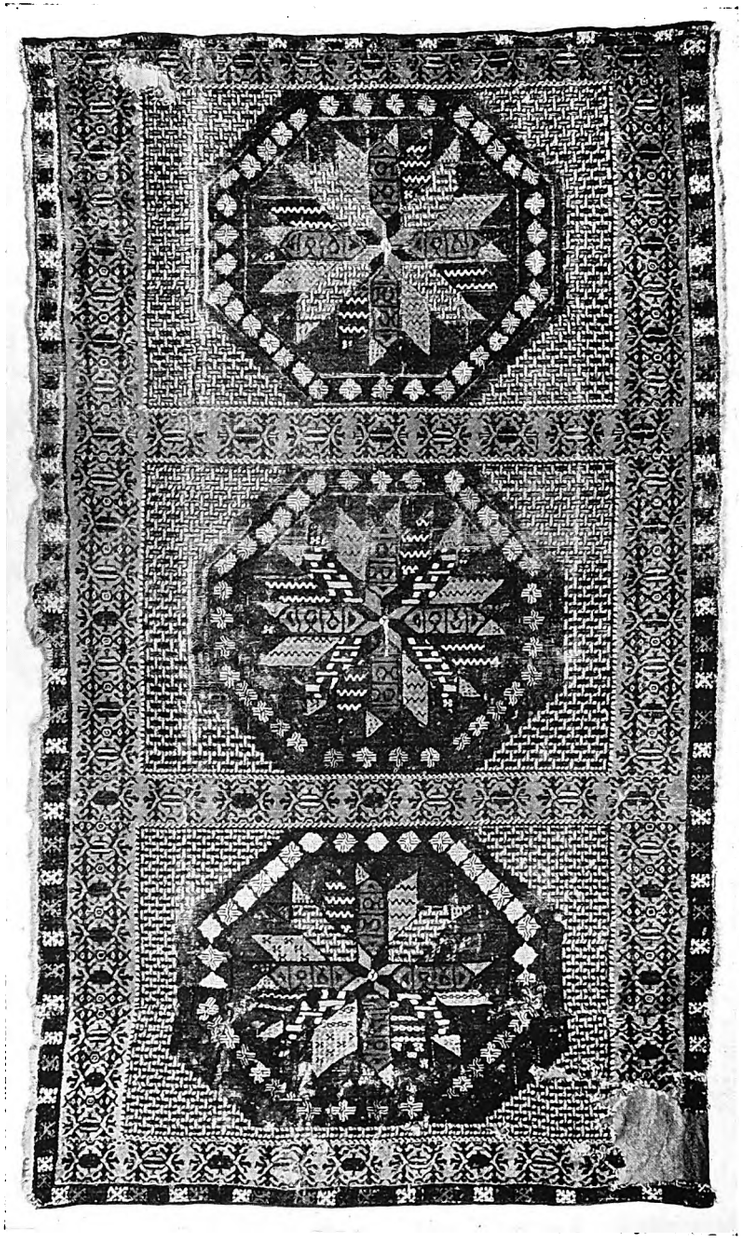
A—Armenian or North-West Persian Carpet. 17th century. 2.11 m. by 1.83 m.



B—Spanish Carpet. 15th or 16th century. 2.03 m. by 1.22 m.

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amongst whom Dr. Friedländer has been in the very front rank.

Everyone will expect that the problem of Hubert Van Eyck and his relation to John will take a prominent position among the matters discussed in this volume, and such is in fact the case. Dr. Friedländer's view is that we possess hardly any information about Hubert, and no work by him except what he may have done on the Ghent Altarpiece. He holds that all the pictures that have been ascribed to Hubert were in fact early works by John, and that for all practical purposes Hubert can be omitted from the chain of important artists. He lays little stress on the well-known inscription on the Altarpiece as a historical document which he discusses word by word. He points out that early tradition is silent about Hubert, and concerns itself solely with John. Cyriacus of Ancona about 1450 is the first to mention John, but knows nothing of Hubert. Facio about 1454 knows of John, but again nothing of Hubert. The same is true of Filarete about 1464, and again of Giovanni Santi. The fact that all these writers were Italians, however, renders their testimony of little value, as it merely implies that the works of John had been imported into Italy and had attracted great attention there, while Hubert's were locally unknown. The fact that Jean Lemaire in his poem *La Couronne Margaritique*, published early in the sixteenth century, makes no mention of Hubert, while he calls John a king of painters, certainly proves that at that time the reputation of Hubert had been overwhelmed by that of his younger brother. When Dürer writes of the Ghent Altarpiece as the Johannes Tafel, he does not seem to be referring to John Van Eyck, but to the two principal saints commemorated on an Altarpiece painted for the Church of St. John which at a later date was dedicated to St. Bavon. In 1550 the Altarpiece was cleaned by Scorel and Blondeel. Dr. Friedländer assumes that this cleaning led to the discovery of, or at any rate called prominent attention to, the inscription, and that it was in consequence of this discovery that Lucas de Heere in his Ode in 1559 celebrated the fame of Hubert, whose name was thus for the first time brought into prominence. If we are to assume that a painter great in his day, whose name passed into oblivion, was necessarily unimportant, we shall have to rewrite much of our art history. John Van Eyck's great excellence as an artist and the fact that signed pictures by him were scattered among the collections of Europe, while no signed picture by Hubert existed, would easily suffice to account for the oblivion which overtook the latter. Posterity before the days of printing only remembered a few names in any case, and art-history presents countless examples of the lapse of great reputations in the proximity of yet greater. The facts which Dr. Friedländer makes little attempt to meet are first of all the inscription itself, which is the one important authentic historical document we possess. It plainly calls Hubert *Major Quo Nemo Repertus*, and calls John *Arte Secondus*. This inscription must have been approved, if not supplied, by the patron who paid for the picture; even if it contains an element of pious affection on the part of the younger brother, it cannot have seemed a wild exaggeration to the general public of the day. Recorded dates make it evident that John's share in the Ghent Altarpiece was small. The picture must have taken many years to paint. John may have worked on it as assistant to his brother before the year 1422, but from 1422 to 1426 when Hubert died John could have had nothing to do with it. In 1427, 1428, and 1429 John was otherwise employed, but he may have worked on it for part of the two years from the middle of 1430 to 1432. During that time he was not resident in Ghent. Dr. Friedländer seems to imply that it is impossible to disentangle the hands of the two brothers in the existing picture, but one thing quite certain is that the two panels of Adam and Eve are entirely different from all the rest of the work. They are out of scale with the rest, and the paintings on the back of them do not exactly adjust themselves to the neighbouring panels which they were intended to fit. This will be easily accounted for if they were painted at Bruges while the rest of the picture was at Ghent. Mr. Weale made an elaborate calculation of the length of time per square foot required for the painting of such works, and he came to the conclusion that, regard being had to John's other engagements as court painter, he could scarcely have done more than paint these two panels. In any case the whole of the design of the rest of the picture and almost the whole of the painting of it must be attributed to Hubert Van Eyck. If that conclusion is correct two things follow. First that Hubert was a very great artist, and secondly that his human qualities were very different from those of John. Wider divergence of spirit between the painter of the *Adam and Eve* and the painter of the *Adoration of the Lamb* and the divine personages above can scarcely be imagined. A like divergence of human quality appears to me to separate the painters of the two groups of pictures which have been classified under the names of the two brothers.

Some years ago I called attention in the Literary Supplement of *The Times* to the landscape at the back of the *Three Marys* in Sir Herbert Cook's picture, and I suggested that the painter

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of that picture must have visited Jerusalem. The suggestion which had lain dormant in my mind for some years was revived when I recently visited the Holy City, and I am now convinced that no one could have painted that landscape in the early years of the fifteenth century who had not actually been in Jerusalem. I do not suggest that the landscape has any claim to photographic accuracy, but undoubtedly it presents the true general aspect of the city in its mediæval perfection as seen from the Mount of Olives. We are compelled to assume either that Hubert himself had visited Jerusalem, or that he had been supplied with sketches made on the spot by a pilgrim who was also a landscape painter. Seeing, however, that landscape painting in any portrait-like sense did not exist in Europe before the year 1414, and that there is every reason to regard Hubert as its inventor, the obvious conclusion seems to be that Hubert himself must have been the pilgrim. Dr. Friedländer attributes the Cook picture to about the year 1425. It may have been made earlier, but scarcely later. I find it impossible to imagine that John Van Eyck, whose activities are broadly known from 1422 onwards, is at all likely to have made the pilgrimage to Jerusalem before 1422, when he must have been a very young man. The landscapes in the *Turin Hours* were painted not later that 1417, and they show complete mastery of the new art, a mastery which could not have been attained except after ten or a dozen years of hard work. This would carry us back to a date quite conformable with the career of the elder but not of the younger brother.

While, therefore, I am unable to accept the principal thesis of Dr. Friedländer's volume, it is certainly well that that thesis should have been set forth with so much clearness. The value of this book does not in fact depend upon this or the other theory advanced, but upon the completeness and accuracy of the registration of all the known facts connected with the life and works of the artists dealt with. These will be monumental volumes to which students will turn for many years to come assured of sound criticism, wide experience, logical arrangement, and the plain truth as the author sees it. MARTIN CONWAY

The Tomb of Puyemrê at Thebes. By N. DE GARIS DAVIES. Vol. I, xxii + 100 pp. + 43 pl.; Vol. II, xii + 100 pp. + 35 pl. New York. (Publication of the Metropolitan Museum of Art's Egyptian Expedition; Robb de Peyster Tytus Memorial Series.)

This pair of sumptuous volumes is a continuation of the memorial of the late Mr. R. de P. Tytus, which Mrs. Tytus began with the publication of Mr. de Garis Davies's copies of the scenes in the well-known Theban tomb of Nakht ("The Tomb of the Grapes"). Mr. Davies now writes for her and illustrates with his well-known accuracy as copyist an account of the Tomb of Puyemrê, in the same necropolis, and its wall-paintings. The work is done with the care that we always associate with Mr. Davies's archæological and artistic labours, and it is indeed worthily, nay, magnificently, reproduced in the two new volumes of the series. They are printed on splendid paper in a great type, of which the fount appears to be modelled somewhat on French lines, though perhaps it would be juster to say that the designer has borrowed elements from French typography which are by no means unpleasing. The eye of the reader is indeed highly satisfied by this fine new type. Those interested in finely-printed books will be attracted by it as much as the Egyptologists and the archæologists. It is an excellent specimen of modern American book-production. Mr. Davies describes the tomb and its pictured walls clearly and well, and not at too great a length: the physical size of the work is no criterion of its length in words, on account of the huge type. His drawings, both in line and colour, are clear as always and finely reproduced. The photographs are good collotypes. Mr. Lythgoe is to be congratulated on this notable addition to the publications of the Metropolitan Museum.

H. H.

Drawings by Guercino. By ARCHIBALD G. B. RUSSELL, B.A., F.S.A., Lancaster Herald of Arms. 71 pp. + 24 pl. (Edward Arnold.) 25s.

It is to be hoped that this volume will be only the first of a long series. With the new interest in drawings, not only of the old masters but of living men, especially among those who have neither the means nor the space for collecting pictures, a succession of scholarly volumes on the draughtsmen of all ages is sure of a warm welcome. The material in this country is still abundant, though it is not likely to remain so. Mr. Russell's introduction, while it covers the ground, is brief and leaves room for the real *raison d'être* of the book, the illustrations, which are admirably reproduced. The recent break up of the Earl of Gainsborough's collection, many of whose drawings bore the collector's mark of Edward Bouverie, he having secured them from an owner who had acquired them from Guercino's great grandson, made the choice of Guercino to open the series peculiarly appropriate, for the quality of the drawings in that collection was of the best and the pedigree quite exceptional. Many other artists may be found whose drawings are plentiful and easily accessible, and yet have seldom, if ever, been published in good modern reproductions. Such are Giulio and Domenico Campagnola, Cambiaso and the Tiepolos among the Italians; Van de Velde from the Dutch; Barlow, Wilson, Thornhill, Van der Banck and others among the British, to mention only a few that readily occur.

The question of the dates of the drawings is

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necessarily only touched on in the Introduction, and there is little beyond internal evidence on which to rely. In support of Mr. Russell's claim that most of the drawings reproduced were executed comparatively early in the painter's long life may be mentioned a drawing in the writer's collection dated 1628, when Guercino would have been thirty-seven years of age. Mr. Russell refers to the fact that very few of Guercino's drawings are sketches for his pictures. It is also curious that, while his landscape drawings are very numerous and often elaborate, his landscape pictures are scarcely known. R. W.

Anuari (1915-1920). Vol. VI (in two parts), lxvii + 957 pp. + 6 pl. (3 col.). Barcelona. (Institut d'Estudis Catalans, secciò històrico-arqueològica.)

Any learned society might justly be proud of these two handsome volumes ($12\frac{3}{4} \times 9\frac{1}{4}$ inches), which are well printed and copiously illustrated —there are close upon 900 illustrations in the text. The subject matter is varied: much of it is archæological in the strict sense of the term and mainly prehistoric, but we find also a long paper, some eighty pages, on the school of poetry which flourished at Ripoll between the tenth and the thirteenth centuries, the life and bibliography of an eighteenth century canonist, Josep Pons i Massana by name, Catalan Greece at the end of the fourteenth century, and three others which more directly concern ourselves. M. Jean Auguste Brutails contributes an article on the origin of romanesque architecture which he attributes to Southern France and Catalonia; a conclusion which would certainly not meet with the approval of either Dr. Strzygowski or the late Signor Rivoira, each of whom would furnish arguments for discrediting M. Brutails and one another! This is followed by a paper on an interesting late thirteenth or early fourteenth century alb, now in the diocesan museum of Barcelona, which was worn by the Abbot Ramon Arnal de Biure of the monastery of S. Cugat de Valles when he was assassinated in his own church on Christmas night, 1350. This is followed by a monograph on the silver crosses of Catalonia by Mn. Josep Guidol i Cunill, provost of Vich and keeper of the diocesan museum, an antiquarian of repute. His monograph extends to 158 pages and contains 143 illustrations, some of them full-page, of magnificent crosses, processional and others. The Institute of Catalan Studies apparently publishes its proceedings only once in five years, but when it does it produces something worth having; for not only does it give its members a number of learned papers, but also a chronicle of archæological and antiquarian work and discovery during the period. The chronicle of the archæological section in the present proceedings covers over 400 pages; and this is followed by chronicles of the historical, juridical and literary sections running altogether into between another eighty and ninety pages. E. B.

Altchinesische Bronzen. By Dr. E. A. Voretzsch. xxiv. + 335 pp. + 169 pl. and map. Berlin. (Springer.)

Doubtless the reason why no comprehensive work in a European language has appeared before on ancient Chinese bronzes is the obscurity of the subject. The Western student is by training sceptical unless valid evidence be forthcoming, and it very seldom is in respect of the age of Chinese bronzes. So he approaches hesitatingly the accepted ascriptions of native critics, and sometimes even decides to differ from them. Thus Dr. Voretzsch opposes some of the standards recognized during many centuries of Chinese connoisseurship, and offers an interesting exercise to those who wish to estimate how far he justifies his new grouping. He arranges bronzes according to style into six divisions: Pre-Han, Han, T'ang, Sung, Ming and Ch'ing; and confines his attention to the first three of these.

Of the 158 bronze objects represented by photography in this book, nearly 100 are taken from the Imperial collection, which the author examined at Mukden in the years just before the War. There are a few bronzes from the Sumitomo Collection and from other sources generally known to us, but the main bulk of the illustrations have never before been presented to Western students. A section of the book is devoted to those epigraphic riddles which so greatly delight the native connoisseur, and there is a section, too, about the details of ornament.

P. Y.

MONTHLY CHRONICLE

RENOIR.—We reproduce on p. 270 a portrait of Sisley, by Renoir. It belongs to a period well before Renoir's style became broad, his brushwork looser, and his colour hotter and more ornamental. The workmanship recalls that of the well-known picture with a young girl in the box of a theatre, called *La Loge*. The modelling is arrived at by the same accumulation of minute curved strokes, each having a separate colour and tone. It was the technique Renoir invented as an alternative to pointillism. His later abandonment of the method synchronizes with a new delight he took in colour and form as such. The manipulation of pigment then came to be the source of his whole emotional life, and in his later years he never could have found satisfaction in so literal a rendering of the actual sitter as this. Certainly the transformation was, all consequences considered, beneficial, but through it Renoir, almost inevitably, deprived himself of much of his power as a portrait painter.

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THREE EXHIBITIONS OF CHINESE ART.—I—A most important exhibition of Chinese paintings, Japanese screens and Buddhist paintings, the latter being from the Stein Collection, is now open in the Print Room of the British Museum. Among the exhibits are some pieces of capital interest which should on no account be missed either by specialists in Oriental art or by the general visitor. The Buddhist examples of painting are among the most interesting to be seen anywhere in this part of the world, whether as things to be enjoyed æsthetically or to be studied as documents.

II—Seldom does the opportunity occur in London of seeing so well chosen a group of Chinese objects as that being exhibited this month by Messrs. Ton Ying and Co. at 44 Clarges Street. Most departments of Chinese art and craftsmanship are represented; and, though the quantity is small, the quality is extraordinarily high. A noble example of Chou bronze is a vessel of the *i* type, resembling in shape our sauce-boat. Several other bronzes on view are so rare that they are not to be found in the standard illustrated catalogues. Among these, one of the most interesting is a thing in two halves shaped like the head of an alligator. Its resemblance to the bronze moulds made in our part of the world more than 3,000 years ago for the casting of celts is most striking, and the question arises whether here is not a similar relic of the bronze age in China. The usual statement is that the *cire perdue* was the sole method used for casting bronze vessels in ancient China; but one of the exhibits seems to prove the falsity of this tradition. It is a ritual vessel of the *huo* type, shaped like a tea-pot, and the circumstances said to be connected with its exhumation would date it in the Ch'in, about 215 B.C. The interesting points about it are that it was cast in one piece, lid and all, and meant as a dummy *huo*, not for actual use.

There is a magnificent Han pottery jar fifteen inches high, partly covered with a greenish-black glaze. The design of a coin, called *wu shu* and first minted in 118 B.C., is stamped repeatedly on its sides—a rare kind of decoration. The T'ang period is well represented. Three female clay figurines have attractive form and colour; but probably a leaf-green vase of the so-called "pilgrim bottle" shape will arouse more interest on account of its curious design. On either side in relief are members of an orchestral group, frequently appearing in the Tun-huang frescoes as part of the paradise of Sukhāvatī.

Of the Sung specimens a vase, nearly sixteen inches high and shaped like a jade *ts'ung*, is specially noteworthy. It has a glorious blue celadon glaze. Three bowls of *temmoku* type are alone worth going to Clarges Street to see.

Collectors of Ming porcelain will find a fine range of blue-and-white as well as of coloured pieces. There is a case full of *famille verte*, and there are many carvings in jade and other hard stones. Next month we hope to illustrate some of the pieces exhibited.

III—The exhibition of Chinese objects at the galleries of Messrs. John Sparks, 37 Duke Street, Manchester Square, is sufficiently varied for every collector to find something to his taste. Of prime interest are three pottery jars decorated with a kind of painting which is probably the earliest extant. Examples of bronze vessels likewise painted have recently come to light, and so far as we know this type of work was done during the first few centuries of our era. Two of the pottery jars are a pair and complete to their lids. Rectangular in section, they conform to the familiar bronze pattern called *fang hu*. Their decoration, in white and red, is somewhat rough and indefinite in form; but not so is the painting on the third vase which bears a vivid and accomplished picture showing a mounted hunter with spear approaching a stag, while a demon looks on.

Two votive stelae carved in hard grey stone provide interesting examples of early Buddhist art. Inscriptions on them state that they were made under the Wei dynasty at the close of its power in the middle of the sixth century. Five clay figurines are attractive because of their modelling and colour, and because of their human interest. One carries an open book, another a roll (of silk), another a flute, another a flageolet, and the last a pair of cymbals. One of the most graceful exhibits is a small white wine-pot with a delicate greenish glaze. It is a veritable masterpiece of Chinese plastic art. And there are a number of distinguished examples of Sung ceramics which space does not allow of mention. A glazed clay ram of powerful design and archaic type is an uncommon specimen of animal modelling. Lovers of blue-and-white will admire a remarkably fine pair of K'ang Hsi "ginger jars," decorated with the prunus design and *ch'i lin* in panels.

FRENCH ART.—Messrs. Lefèvre and Son, King Street, have a very interesting exhibition of nineteenth century French painting, somewhat on the lines of the one in the same gallery just a year ago. In the ground floor room are three imposing Cézannes, the central one being the celebrated oil version of *Mont Sainte Victoire*, once in the Pellerin Collection. That on the left is the hardly less magnificent *Jeune fille à la Poupée*. In some respects the finest of the trio is the remaining one, of a little boy in a large straw hat. For Cézanne it has most

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unusual "psychological" qualities. The characterization while escaping anything like sentimentality is searched and revealed with such insight and feeling that the child's face has that inexplicable pathos that only great portraits ever have. As a design it has the repose, the power, and the extreme simplicity of an immortal. The colour scheme is as simple, as serious, and as unaffected as the scheme of forms. It consists of variations upon the three primary colours. The colour of the square area of grey-blue at the top is repeated in a deeper tone on the coat, the straw-yellow of the hat is repeated in a similar way in the darker yellow of the background, and the rose-grey of the flesh is repeated a little deeper on the panels on the left. All those are inter-related with an astonishing sensitiveness, every brush stroke contributing something absolutely essential to both the structural and the chromatic schemes.

The painting is singularly free from all appearance of effort, and affects us like something created not by the will of the artist, but through the working of some law of Nature. Before it one can somehow understand, even for a moment sympathize with Cézanne when with his preternatural power of detachment, he looked at works as fine as this and felt so little personal responsibility for them that he could throw them away or tear them up without a qualm.

Beside this picture even Renoir's exquisite little *Prunes* seems deliberate, and other pictures in the room self-conscious. In the same room is a Monet, *La Falaise,* the pattern of which—reminding one of Matisse's paintings of the same subject, but with how much more movement—is better than we have a right to expect of the painter of the *Peupliers sur les bords de L'Epte,* or of the somewhat obvious, poster-like *Bateaux de Pêche.* There are with these, four Manets which, in spite of their great attractiveness, look in their present company rather indeterminate and superficial. Among the other pictures here is a charmingly lyrical Berthe Morisot, *Bords de Rivière.*

Upstairs is one of Gauguin's triumphant colour compositions, *La Baignade,* the fiery beauty of which has now been mellowed and ripened by the years, a very curious large Daumier, *L'Evasion,* his vivid, excitable *Au Théâtre* and his quite perfect sketch of *Feydeau et son fils.* In the same room is a characteristic Courbet beach scene, *L'Orage,* the pleasant Renoir still life, *Roses et Chèvrefeuilles,* and among the Sisleys a spaciously planned river scene, *Les bords du Loing à Moret.*

OTHER EXHIBITIONS open in June include English and Colonial art at Wembley, The New English Art Club, Mr. Frank Brangwyn's work at the McCulloch Gallery, 184 Queen's Gate, modern British art and paintings by Mr. Sargent at the Goupil Gallery, a loan exhibition of Old Masters at Messrs. Agnew, and an important exhibition of paintings by living foreign artists which will be organized by the Contemporary Art Society at the Grosvenor Galleries.

LETTERS

"SOME REMBRANDT PROBLEMS"

SIR,—The recent Rembrandt controversy has brought out much expression of opinion about the survival of old masters—the number of pictures that would probably remain to a great painter after three hundred years. A reviewer in *The* (London) *Times* of December 13, Dr. Tancred Borenius in the *Saturday Review,* Mr. Roger Fry in the BURLINGTON MAGAZINE for April, Dr. Hofstede de Groot in the *Rotterdam Courant,* Dr. Valentiner in *Art in America,* have all discussed the subject from different angles. Dr. Borenius, at the end of his article—gives a striking illustration of how pictures disappear—an illustration that should be quoted: "In the library of the British Museum there exists a MS. catalogue of a collection of pictures by the great Venetian masters, belonging to one Andrea Vendramin, of Venice, in 1627, that is some fifty years after the death of Titian; one hundred and fifty-five of the pictures are reproduced in this catalogue, by pen and ink sketches, and how many do you think can be identified as existing at present?—only four." Still, Dr. Borenius rather believes in the large survival. Both he and Mr. Fry argue, from a thousand or more pictures by a modern such as Renoir, that Rembrandt in his day must have painted quite as many, and that seven hundred of them existent at the present time is not an overestimate. In fact, there seems substantial agreement among the writers that he produced at least that many, and, that being a great master, his work would be preserved. It has been argued further regarding the Dutch masters that, as compared with the Italians, they worked harder, worked easier in a more modern technique, and worked at a little later date. This might be answered in kind by saying that the Dutch worked with less daylight, with more perishable materials, in a damper climate, and without the continuous church demand that obtained in Italy. But some figures may prove more convincing than either argument.

Dr. Valentiner (who quotes Dr. Hofstede de Groot) cites the following numbers of catalogued pictures as typical survivals among the Dutch: Aert de Gelder, 306; Bramer, 355; Nicolaes

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Maes, 570; Gerard Dou, 390; Juriaen Ovens, 422; Jan Steen, 890; Cuyp, 840; Adriaen Van Ostade, 920; Wouverman, 1,160; Jacob Ruysdael, 1,075. The argument from this is that seven hundred for Rembrandt is not wide of the mark. I now give the number of surviving pictures among the great Italians—those of Rembrandt rank, or approaching it—taking the lists as made up by Berenson. He gives to Andrea del Sarto, 42 pictures and frescoes; Fra Bartolommeo, 51 and frescoes; Botticelli, 35 and frescoes; Ghirlandajo, 20 and frescoes; Leonardo da Vinci, 8; Michelangelo, 2 and the Sistine ceiling; Correggio, 42 and frescoes; Cosimo Tura, 33; Perugino, 110 and frescoes; Raphael, 53 and frescoes; Signorelli, 56 and frescoes; Giovanni Bellini, 43; Gentile Bellini, 15; Carpaccio, 47; Paris Bordone, 64; Giorgione, 17; Palma Vecchio, 54; Sebastiano del Piombo, 36; Paolo Veronese, 47; Titian, 156; Tintoretto, 183. The greatest survival, it will be noticed, is with Tintoretto, known as the fastest workman of the Renaissance; and Titian, who lived to be ninety-nine, and worked up to within a few months of his death.

I place these figures for the Italians beside those for the Dutch, and submit that on the score of probability alone, my figure of 48 pictures for Rembrandt (given in my Rembrandt book) is nearer the mark than Dr. Bode's 550 or Dr. Valentiner's 700. And I submit further that the difference between the figures for the Dutch and the figures for the Italians is not to be accounted for by climate or work or time, but because the Italian lists are critical and the Dutch lists are not critical. Dutch painting has never had a Cavalcaselle, a Morelli, a Venturi, a Berenson; it has had a Bode, a Valentiner, a Hofstede de Groot. As a result of indiscriminate determination every picture that by a stretch of imagination could be given to Rembrandt has been added to the *œuvre*, and now when anyone proposes a revision and a subtraction there is dissent. Why? Because Rembrandt and his pictures now make up a tradition, and people do not like their ancient faith disturbed. But as Mr. Fry says, "the problem must be tackled. We must come to some kind of consensus of the best opinion on the question of Rembrandt's *œuvre*."

Yours faithfully,

JOHN C. VAN DYKE

ON VARIOUS WORKS OF ART

SIR,—I can add a fifth to the four "Limoges enamels by an unidentified master," described by Mr. H. P. Mitchell in the BURLINGTON MAGAZINE for July, 1914. It is the companion to the enamel of *The Virgin* in the Victoria and Albert Museum, No. 4750-1860, shown in the plate illustrating his article. It represents Our Lord, is of exactly the same size and is quite identical in style and execution. Furthermore, it has a peculiar feature in common with the companion enamel, the letters IHS in Gothic characters on either side of the figure of Our Lord and in Roman ones at the upper corners, and also the little gold border round the sides and top. The lilac and blue of the robes and the green of the crown of thorns are particularly transparent and beautiful. Until quite recently it was in the possession of a noble family at Lucca.

Referring to Mr. Eric Maclagan's article on the "Wax Models of Michael Angelo" in the January number of this year, I may say that the model E in PLATE II is certainly either a study for what is known as the *Little David*, now in the Museo Nazionale (Bargello) in this city, or is directly derived from it. The movement of the limbs is identical, but the turn of the head somewhat different, which would favour the idea that it was an original study for that statue, which is described in Corrado Ricci's "Michel-Ange" (Alinari, Florence, 1902), and illustrated on p. 338 of that work.

Lastly, I would draw attention to the fact that the sword held by the *Young Knight*, by Carpaccio, illustrated in the February number, is of a type peculiar to Germany, and known to students and collectors as a Landsknechtschwert. Might the picture be the portrait of a young German living in Venice in Carpaccio's time? The armour worn by the *Young Knight* is almost identical with that of a military saint, St. George, I think, standing with lance and pennon in the altar-piece in the Church of San Vitale at Venice, painted in 1514. That date would suit the armament of the *Young Knight* better than 1490-1500 as suggested by Mr. Martin.

Yours faithfully,

C. A. DE COSSON

[Mr. Maclagan replies to the second point raised in the above letter as follows.—EDITOR.]

"By an unfortunate mistake the reference letters and descriptions under the two wax figures marked E and H on the PLATE referred to by Baron de Cosson were misplaced. The obvious relation of the wax figure in question to the marble "Small David" (perhaps more usually known as "Apollo") in the Bargello is discussed in the text of my article, p. 12, col. 2, with the reference to No. 4116-1854 and PLATE II, H, which the figure ought to have born."

"THE MOND PICTURES IN THE NATIONAL GALLERY"

SIR,—In the above article in last month's issue, when writing of the Mond Botticellis, I omitted by an oversight to mention a fourth panel which Sir Claude Phillips recognized at the Abdy Sale as belonging to the St. Zenobius series, and which is now in the Metropolitan Museum of New York.

Yours faithfully,

ROGER FRY

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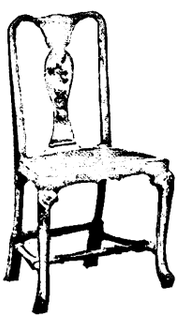
Two illustrations from a fine specimen of a Queen Anne Bedroom Suite in cream lacquer (English) decorations in gilt and various pleasing tones.



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EXHIBITIONS

GREAT BRITAIN :

London :

COLNAGHI, P. & D., & CO. Drypoints and Etchings by E. S. Lumsden.

CRYSTAL PALACE. Imperial War Museum. Pictures by various artists.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FINE ART SOCIETY. Drawings by George Belcher. Water-colours, *Italy*, by Walter Tyndale.

GIEVES ART GALLERY. Swedish Arts and Crafts (closes January 2). Paintings, *Irish Life*, by Jack B. Yeats (January 8-19).

GOUPIL GALLERY. Water-colours, *Landscapes and Town Views*, by Charles Ginner. Paintings, *Still Life, Flowers*, etc., by Louise Pickard. Paintings and Water-colours, *Figure Pieces and Landscapes*, by Ethel Walker.

GREATOREX, ARTHUR. Drypoints, *More Fancies*, by A. Brantingham Simpson.

INDEPENDENT GALLERY. Drawings by girls of Dudley High School. (Closes January 12.) Les Peintres-Graveurs Independents. (Closes January 29.)

LEFEVRE GALLERIES. Drawings and Drypoints by W. Lee Hankey. (Closes January 20.)

LEICESTER GALLERIES. Forty Paintings and Drawings by Vincent van Gogh (closes January 12). Water-colours by Alfred Hayward. Sculpture by Jacob Epstein. (Opens January 19.)

NEW ENGLISH ART CLUB, 54 Pall Mall East. Winter Exhibition. (Closes January 25.)

ROYAL ACADEMY. Swedish Exhibition of Paintings and Sculptures—1880-1890. (Opens January 15.)

ROYAL SOCIETY OF PORTRAIT PAINTERS. Annual Exhibition at the Royal Academy. (Opens January 19.)

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, St. James's. Chinese carved red lacquer. Egyptian Antiquities. Primitives.

TOOTH, ARTHUR & SONS. Contemporary French Impressionists.

TWENTY-ONE GALLERY. Colour Facsimilies of Paintings by Vincent van Gogh. Lithographs by Odilon Redon, E. Manet, etc. (Closes January 12.)

Brighton :

PUBLIC FINE ART GALLERIES. Brighton Arts Club and Sussex Women's Art Club. (Opens January 19.)

Derby :

CORPORATION ART GALLERY. Modern Art. (Closes January 6.)

Liverpool :

WALKER ART GALLERY. Annual Autumn Exhibition. (Closes January 5.)

UNITED STATES :

New York :

AINSLIE GALLERIES, 677 Fifth Avenue. American Paintings, Portraits and Landscapes.

EHRILL GALLERIES, 707 Fifth Avenue. Paintings by Old Masters.

KRAUSHAAR GALLERIES, 680 Fifth Avenue. Etchings by Daumier and Lithographs by Forain and Toulouse-Lautrec.

KNOEDLER GALLERIES, 556 Fifth Avenue. Prints by Corot, Degas, Forain and Legros.

JOHN LEVY GALLERIES, 559 Fifth Avenue. Paintings by Ancient and Modern Masters.

LEWIS & SIMMONS, 612 Fifth Avenue. Old Masters and Art Objects.

SCOTT & FOWLES GALLERIES, 667 Fifth Avenue. Paintings by XVIII Century and Modern Masters. Bust of Victor Hugo by Rodin.

ARTHUR TOOTH & SONS, 709 Fifth Avenue. XVIII Century English, French and Barbizon Paintings.

HOWARD YOUNG GALLERIES, 534 Fifth Avenue. Paintings by American and Foreign Masters.

SALES DURING JANUARY

ENGLAND :

London :

DEBENHAM, STORR & SONS. January 1, 8-10, 15-17, 22-24, Jewellery and Plate.

HARMER, H. R. January 7, 21 and 28, Stamps. January 14 and 15, The "Clark" Philatelic Library.

SWITZERLAND :

Geneva :

NAVILLE & CIE. January 28. Old Creek Coins from Collection Clarence S. Bement.

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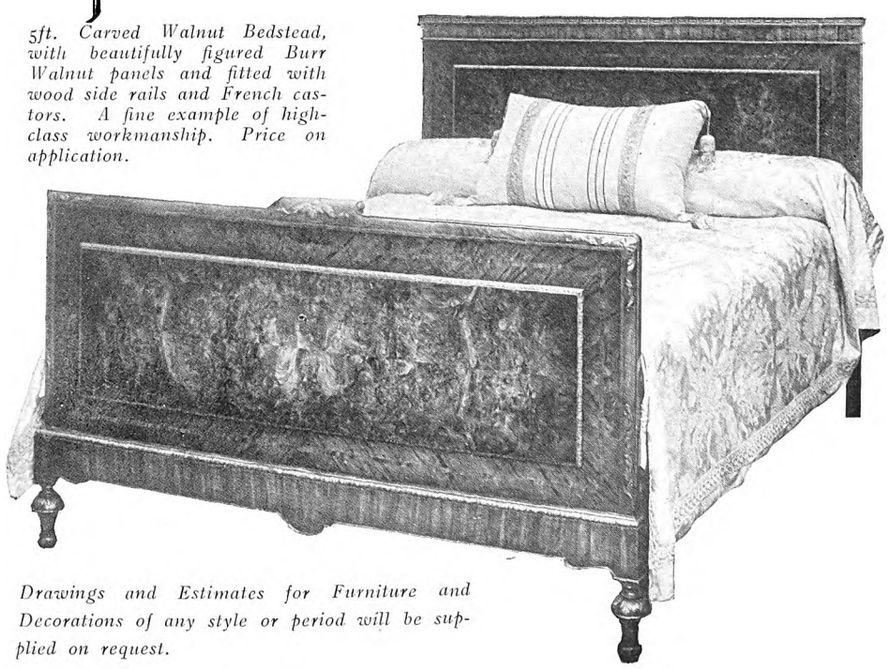

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GREAT BRITAIN:

London:

COLNAGHI, P. & D., & CO. Woodcuts—Dürer to the present day. Modern British Painting.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FINE ART SOCIETY. Water-colours, *Italy and Elsewhere,* by Cecil A. Hunt. Water-colours, *Winchester,* by A. J. Mavrogordato.

GREATOREX, ARTHUR. Drypoints, *More Fancies,* by A. Brantingham Simpson. (Closes February 6.)

INDEPENDENT GALLERY. Paintings and Drawings by Elliott Seabrooke. (Opens February 8.)

LEICESTER GALLERIES. New sculpture by Jacob Epstein. Water-colours by Kay Nielsen.

ROYAL ACADEMY. Works by Swedish Artists. (Closes February 15.)

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SOCIETY OF WOMEN ARTISTS, at the Royal Institute Galleries. (Opens February 11.)

SPINK & SON, 6 King Street, St. James's. Egyptian Antiquities.

TOOTH, ARTHUR & SONS. Contemporary French Impressionists.

WALKER'S GALLERIES. Water-colours by Ella M. Fraser (closes February 14); by J. S. C. McEwan Brown (February 4-23); by Ionë Burrows (opens February 18).

Brighton:

PUBLIC FINE ART GALLERIES. Brighton Arts Club and Sussex Women's Art Club. (Closes February 16.)

Manchester:

CITY ART GALLERY. Works by members of the Manchester Academy of Fine Art.

SWITZERLAND:

Lucerne:

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School. Old Masters.

UNITED STATES:

AINSLIE GALLERIES, 677 Fifth Avenue. Paintings by A. Garfield Learned.

DURAND-RUEL GALLERIES, 12 East 57th Street. Paintings by Renoir.

EHRICH GALLERIES, 707 Fifth Avenue. Paintings by old French Masters.

KNOEDLER GALLERIES, 556 Fifth Avenue. English Portraits. Engravings and Woodcuts by Albrecht Dürer.

KRAUSHAAR GALLERIES, 680 Fifth Avenue. Etchings and Lithographs by Alphonse Legros.

JOHN LEVY GALLERIES, 559 Fifth Avenue. American and Foreign Paintings.

LEWIS & SIMMONS, 612 Fifth Avenue. Old Masters and Art Objects.

ROSENBACH CO., 273 Madison Avenue. The Roederer Collection of French Books, Prints and Drawings of the 18th century.

SCOTT & FOWLES GALLERIES, 667 Fifth Avenue. Water-colours by Ambrose McEvoy and Drawings by Augustus John.

ARTHUR TOOTH & SONS, 709 Fifth Avenue. 18th Century English, French and Barbizon Paintings.

WILDENSTEIN GALLERIES, 647 Fifth Avenue. Portraits by Mrs. Leslie Cotton.

HOWARD YOUNG GALLERIES, 534 Fifth Avenue. Paintings by American and Foreign Masters.

SALES DURING FEBRUARY

ENGLAND:

London:

CHRISTIE, MANSON & WOODS. February 1, 4 and 8, Pictures. February 5 and 12, China and Porcelain. February 6, Jewellery. February 7 and 14, Furniture, China and Objects of Art. February 11, Books and Engravings.

DEBENHAM, STORR & SONS. February 5-7, 12-14, 19-21, 26-28, Jewellery and Plate.

FOSTER. February 4-9, Collection of the late Mrs. Crews at 41 Portman Square. February 6, 13, 20 and 25, Old and Modern Pictures and Drawings. February 7, 14, 21 and 26, Decorative Furniture, China, etc.

HAMPTON & SONS, LTD. February 4, Furniture at 24 Holland Park. February 11 and 12, Contents of Coombe End, Kingston Hill.

HARMER. H. R. February 4, 11, 18 and 25, Stamps.

SOTHEBY, WILKINSON & HODGE. February 4-6, Books and Manuscripts. February 6, Drawings and Pictures. February 7, Old English and Irish Silver. February 8, Bronzes, Porcelain, Furniture and Tapestries. February 11, Coins and Medals. February 12 and 13, Modern Etchings and Lithographs.

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COLNAGHI, P. & D., & CO. Modern British Painting.

COTSWOLD GALLERY. Water-colours by J. M. W. Turner and other Masters of the English School.

FINE ART SOCIETY. Memorial Exhibition of Paintings by the late E. Reginald Frampton; Water-colours, *Cumberland and N. Wales,* by E. Carter Preston (closes March 15). Paintings by Joseph Farquharson; Sporting and other Drawings by G. D. Armour. (Opens March 20.)

GOUPIL GALLERY. Paintings and Water-colours by P. Wilson Steer. Paintings, Drawings and Etchings by L. Pilichowski. Sculpture and Drawings by J. Havard Thomas.

INDEPENDENT GALLERY. Paintings by Contemporary British Artists.

LEFEVRE GALLERIES, Water-colours by E. Boudin. (Opens March 7.)

LEICESTER GALLERIES. Paintings and Water-colours by C. R. W. Nevinson. Flower Paintings by Beatrice Bland. Drawings, Etchings and Carving by Vernon Hill.

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Annual Exhibition. (Opens March 24.)

ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS, at 5a, Pall Mall East. (Closes March 6.)

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Summer Exhibition. (Opens March 22.)

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, 6 King Street, St. James. Egyptian Antiquities. Primitive Paintings.

TOOTH, ARTHUR & SONS. English Landscapes.

TWENTY-ONE GALLERY. Paintings and Drawings by Benjamin Nicholson. (Closes March 29.)

WALKER'S GALLERIES. Water-colours by Harry Goodwin. (Closes March 18.) Modelling, *Fairy Folk,* by Dorothy Doughty. Water-colours by Rosa Wallis (March 10-28); by Winifred R. Wood (opens March 19); by Norman and Alethea Garstin (opens March 21).

WHITECHAPEL ART GALLERY. Modern British Art and Book illustrations of the " 'Sixties." (Closes March 22.)

Manchester :

CITY ART GALLERY. Works by members of the Manchester Academy of Fine Art. (Closes March 10.)

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon Schools. Old Masters.

UNITED STATES :

AINSLIE GALLERIES, 677 Fifth Avenue. Paintings by H. Melville Fisher.

DURAND-RUEL GALLERIES, 12 East 57th Street. Paintings, *Water lilies,* by Moult.

EHRICH GALLERIES, 707 Fifth Avenue. Paintings and water-colours by June Peterson. Old masters.

KNOEDLER GALLERIES, 556 Fifth Avenue. Drawings by Old and Modern Masters, including Tiepolo, Guardi and Rodin.

KRAUSHAAR GALLERIES, 680 Fifth Avenue. Twelve American Painters.

JOHN LEVY GALLERIES, 559 Fifth Avenue. American and Foreign Paintings.

LEWIS & SIMMONS, 612 Fifth Avenue. Old Masters and Art Objects.

SCOTT & FOWLES, 667 Fifth Avenue. Eighteenth Century Portraits and Modern Drawings.

ARTHUR TOOTH & SONS, 709 Fifth Avenue. Eighteenth Century English, French and Barbizon Paintings.

WILDENSTEIN GALLERIES, 647 Fifth Avenue. Decorative Paintings by J. M. Sert.

HOWARD YOUNG GALLERIES, 534 Fifth Avenue. Paintings by G. Glenn Newell.

YAMANAKA & CO. 680 Fifth Avenue. Buddhist Paintings, including a series presenting the Buddhist's idea of Hell.

SALES DURING MARCH

ENGLAND :

London :

HARMER, H. R. March 3, 10, 17, 24 and 31, Stamps.

PHILLIPS, SON & NEALE. March 17-21, 24-27, Contents of Hatchford Park, Cobham, Surrey (on the premises), including Furniture, Tapestries, Paintings, Engravings, Chinese Pottery, etc.

GERMANY :

Berlin :

GRAUPE, PAUL. March 19-22, Modern Drawings. March 24 and 25, Modern Books.

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AUCTIONS

MESSRS. PHILLIPS, SON AND NEALE, 73 New Bond Street, W.1, on March 17th, and four following days, and on March 24th and following days. The contents of Hatchford Park, Cobham, Surrey; by direction of Sir Henry Samuelson, Bart. The mansion contains large collections of works of art covering many periods. Particularly interesting are the early French furniture of the Louis XVth and XVIth periods, the Gobelin and Brussels tapestry panels, the Elizabethan and Jacobean oak furniture, the William and Mary tables and chairs covered with needlework of the period, certain of the contents of the principal bed-chambers arranged according to the collector's idea of the Elizabethan, French, Renaissance, Old German, Italian and Chinese tastes. There are also some oil paintings of the French and German schools.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

SCHOOL OF MELOZZO DA FORLI (?) *The Montefeltro Family.* Panel, 40.6 cm. by 36.5 cm. Purchased out of the Florence Fund.

JACOB OCHTERVELT. *The Music Party.* Canvas, 84 cm. by 75 cm. Purchased.

BRITISH MUSEUM: PRINT ROOM.

ANONYMOUS (*ca.* 1520). *Die schöne Maria von Regensburg;* undescribed woodcut (fragment).

E. BLAMPIED. Nine etchings, nine lithographs. Presented by the Artist.

E. BOUCHARDON (by and after) 27 etchings (*Muses, Senses, Fountain of Grenelle, etc.*); duplicates from the Albertina.

F. BRACQUEMOND. 108 etchings (second instalment of the artist's own collection of his work). Presented.

D. Y. CAMERON, R.A. *Thermae of Caracalla.* Presented by the Artist.

E. A. COLE, *Portrait of A. J. Godby* (dry-point); six states. Presented by A. J. Godby, Esq.

J. H. FRAGONARD. *St. Mark; Antony and Cleopatra.* Etchings.

H. MACBETH RAEBURN, A.R.A. *Col. Macdonell,* after Raeburn. Mezzotint printed in colours. Presented by H. C. Dickens, Esq.

OROVIDA. Two etchings, published and presented by *L'Estampe Nouvelle.*

P. RENOUARD. *Mouvements, Gestes, Expressions* (198 etchings). Presented by C. Dodgson, Esq.

J. M. W. TURNER, R.A. *Bonneville* (R. 64, 1st published state).

VICTORIA AND ALBERT MUSEUM.

*Items marked * are not yet on exhibition.*

CERAMICS.

BOW porcelain plate with transfer print after a painting by Chardin. Presented by Frank Hurlbutt, Esq.

Biscuit porcelain group. *L'Oiseau Mort,* by Cyffle. FRENCH (probably Lunéville); late 18th century. Chinese porcelain tea-pot, painted in the Cozzi factory, Venice. Late 18th century. Presented by Lt.-Colonel K. Dingwall, D.S.O., through the National Art-Collections Fund.

12 specimens of ITALIAN and FRENCH enamelled earthenware. Bequeathed by the late Howard D. L. Galton.

PAINTINGS.

Water-colour Drawings:—

* J. F. WILSON. *Amsterdam.* Presented by Cecil Hunt, Esq.

* MARK FISHER. *Girls Bathing.* Presented by the Contemporary Art Society.

METALWORK.

A collection of nearly 200 pieces of JAPANESE Sword-furniture and kindred fine metalwork.

A wrought iron baluster. ENGLISH; 18th century. Presented by the Kent Gallery.

A Yataghan in silver sheath with niello decoration. CAUCASIAN; dated 1802.

A group of gold rings. ENGLISH; 17th and 18th centuries.

INDIAN SECTION.

Three rare S. INDIAN bronze figures of gods, cast before the 17th century A.D.

A votive bowl of bronze, S. INDIAN (Buddhist); 5th or 6th century A.D.

12 Swords of the rare Sivaganga and Tanjore types; MADRAS Presidency; 17th and 18th centuries A.D.

ARCHITECTURE AND SCULPTURE.

Leather Relief with the head of Christ and the coat of arms of the Scala family. ITALIAN; 15th century. Presented by Dr. W. L. Hildburgh, F.S.A.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

PHILIP ALLAN.

TANNER (L. E.). *Westminster School; Its Buildings and their Associations.* 116 pp. + 16 pl. 7s. 6d.

BELL.

BELL (EDWARD). *Early Architecture in Western Asia. A Historical Outline.* 252 pp. with 110 ill. + map. 10s.

BRITISH MUSEUM.

MILLAR (ERIC GEORGE). *The Lindisfarne Gospels.* 52 pp. + 39 pl. (3 in col.). £2 10s.

BUCHHOLZ, MUNICH.

SIEVEKING (JOHANNES). *Die Terrakotten der Sammlung Loeb.* Introduction by James Loeb. Vol. I, xiv + 42 pp. + 64 pl.; Vol. II, 70 pp. + 64 pl.

CASSIRER, BERLIN.

FRIEDLÄNDER (MAX, J.). *Die Altniederländische Malerei. Die Van Eyck; Petrus Christus.* 168 pp. + 71 pl.

THE DIAL, NEW YORK.

Living Art. Twenty facsimile reproductions after Paintings, Drawings and Engravings, and ten photographs after Sculpture by Contemporary Artists. 22 pp. + 30 pl. in portfolio. £8 8s.

DENT.

*GORDON CRAIG (EDWARD). *Woodcuts and some Words.* Introduction by Campbell Dodgson. 122 pp. with 58 ills. 10s. 6d.

FIELD MUSEUM OF NATURAL HISTORY, CHICAGO.

GUNSAULUS (HELEN C.). *Japanese Sword-Mounts in the Collections of Field Museum.* 196 pp. + 61 pl. (Publication 216. Anthropological Series. Vol. xvi.)

HOGARTH PRESS.

Duncan Grant. Introduction by Roger Fry. 11 pp. + 24 pl. 8s. 6d.

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KLINKHARDT & BIERMANN, LIEPZIG.

GRAUL (RICHARD). *Rembrandt. Vol. I. Die Radierungen.* 200 pl. 2nd edn. (Meister der Graphik, viii). 50s. or 62 frs. Swiss.

INDIA SOCIETY.

Examples of Indian Sculpture at the British Museum. Introduction by William Rothenstein, and Foreword by Sir Hercules Read. 12 pp. + 12 pl. 30s.

LANE.

ANSTRUTHER-THOMSON (C.). *Art and Man. Essays and Fragments.* Introduction by Vernon Lee. 371 pp. + 20 pl. 10s. 6d.

LIPPINCOTT, PHILADELPHIA AND LONDON.

HUNTER (JOHN LELAND). *Decorative Furniture.* 480 pp. with 900 ills. + 23 col. pl. £5 5s.

MEDICI SOCIETY.

BORENIUS (TANCRED). *Four Early Italian Engravers, Antonio del Pollaiuolo, Andrea Mantegna, Jacope de' Barbari, Giulio Campagnola.* 144 pp. fully ill. (Masters of Engraving and Etching.) 17s. 6d.; Waldmann (Emil). *Albrecht Altdorfer.* 116 pp. fully ill. (Masters of Engraving and Etching.) 17s. 6d.

NIJHOFF, THE HAGUE.

Choix de Sculptures des Indes (Société des Amis de l'Art asiatique. Première Série). Edited by T. B. Roorda. 37 pp. + 26 pl. in portfolio. 30 gld.

OUSELEY.

*EYRE (JOHN R.). *The Two Mona Lisas; Which was Giocondo's Picture?* 38 pp. + 3 pl. 5s.

THE THEOSOPHICAL PUBLISHING HOUSE, ADYAR.

*COOMARASWAMI (ANANDA K.). *An Introduction to Indian Art.* 141 pp. + 15 pl. Boards. R.3.

VAN OEST, BRUSSELS AND PARIS.

SEGARD (ACHILLE). *Jean Gossart dit Mabuse.* 174 pp. + 40 pl.; Vanzype (Gustave). *L'Art Belge du XIXe siècle a l'Exposition de Paris in* 1923. 28 pp. + 32 pl.

WEEKLY.—The Architect, 2874-7.

FORTNIGHTLY.—Beaux-Arts, 2, 3; Der Cicerone, xvi, 1; La Revue Belge, 1, 2.

MONTHLY.—L'Amour de l'Art, 12; Architecture, ii, 16; The Arts, v, 1; The Bulletin of the Cleveland Museum of Art, xi, 1; Bulletin of the Metropolitan Museum of Art, xix,1; Bulletin of the Minneapolis Institute of Arts, xiii, 1; Bulletin of the Royal Ontario Museum of Archæology, Dec., 1923; Drama, 35; Gazette des Beaux-Arts, 743; Journal of the Imperial Arts League, 55; The Pennsylvania Museum Bulletin xix, 82; La Revue de l'Art, 253.

BI-MONTHLY.—El Mundo en Auto, 1; Oud Holland, xli, 2.

QUARTERLY. The Antiquaries' Journal, iv, 1; The Golden Hind, 6; *The Mariner's Mirror, x, 1; Quarterly Review, 478.

CATALOGUES AND PAMPHLETS.—Blackwell, Oxford, Legge (H. Edith), *The Divinity Schools; A Guide for Visitors,* 41 pp. + 54 pl., 2s. British Empire Exhibition, 1924. *Handbook of General Information; List of Exhibitors.* H.M. Stationery Office. *The National Museums and Galleries of London; Lectures and Special Exhibitions for February,* 1924.

TRADE LISTS.—Baer, Frankfurt-on-Main, *Catalogue,* 696; Foyle, *Catalogue, Dept. No.* 17; Graupe, Berlin, *Katalog,* 106; Maggs, *Catalogue* 446; de Meuleneere, *Catalogues* 1 and 2; *Norstedts Nyheter, viv,* 1-2; H.M. Stationery Office, *Monthly Circular, No.* 60.

Publications in the preceding list marked with an asterisk are briefly discussed below.

WOODCUTS AND SOME WORDS.—Like the Crusaders, Mr. Gordon Craig has a compelling reason to offer for even his most inexplicable acts. In the present volume he tackles his subject with a will, and writes off as bloodless creatures those who will not follow him "over the top." His subject this time is Wood, and on wood, through forty pages, he beautifully bangs and hammers and stamps and raves. "There is," as he puts it, "good reason for an imaginative fellow having some tough craft; it cools his ardour. . . " If that be so there is no evidence of it in the pages of this ardent book. How anybody, after reading the first page, can resist buying a block of boxwood and slashing it into something or other, we cannot say. But we would put no one off by implying that Mr. Craig makes game of his subject. On the contrary the book is full, or half-full, of common sense about the practice of woodcut making, and we recommend it heartily not only to tyros in the craft, but to anyone who feels that art and life are not such fun as they might be.

THE TWO MONA LISAS.—This book deals with a problem of identification which if valid is of great importance. The argument is in favour of the theory that a recently-discovered version of the "Mona Lisa," which, in regard to the costume and the inclusion of pillars in the background, corresponds more closely than the Louvre picture to the Raphael sketch, is actually the original by Leonardo da Vinci. Having formerly had an opportunity of studying the picture, we have now read the book, and can recommend it as a competent case for the defence. Space does not here permit of an adequate discussion, and that being so we consider it fairer to leave the matter to the judgment of those of our readers who are sufficiently interested in such problems to read the book.

THE MARINER'S MIRROR.—This book is perhaps more to the taste of Conrad's "Marlow" than of art scholars. And yet what with the woodcuts of ships and rigging, of Chinese junks and ancient mariner's costumes, and the well-written accounts of river craft of the Yangtszekiang, of the dress of British seamen, of early books on shipbuilding and rigging and of naval satire and caricature, this number of the journal comes nearer home than might be expected. We think some of our readers will find it useful and amusing to have a copy. It is the sort of publication that would be a handy companion for those in whom the collecting of paintings and drawings of maritime subjects has generated a passion for information about craft and about those who go down to the sea in ships.

AN INTRODUCTION TO INDIAN ART.—This is a small, indeed a tiny book, adapted for one's pocket, but there is no doubt of its usefulness. It aims at a rapid survey of the whole history of Indian art, and consists of fourteen well-arranged chapters, with an introduction and an excellent bibliographical list. The author tells the story competently and entertainingly and is especially successful in marking off the difference between the temper of the eastern and of the western artist. He sees Indian art as a racial experience rather than as a means of individual self-expression, and he sees its history as a romantic tale rather than as a chronicle. Though occasionally the eagerness of his advocacy of the East may tempt him to be a little rhetorical, one can set off against that the thorough way in which he packs his information in a small compass and the business-like manner in which the book is arranged. An adequate number of little plates (not too well printed) of works of art typifying the various periods will be a help to students.

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Old Masters

WANTED

Portraits of Beautiful Women or Children by
GAINSBOROUGH or REYNOLDS.

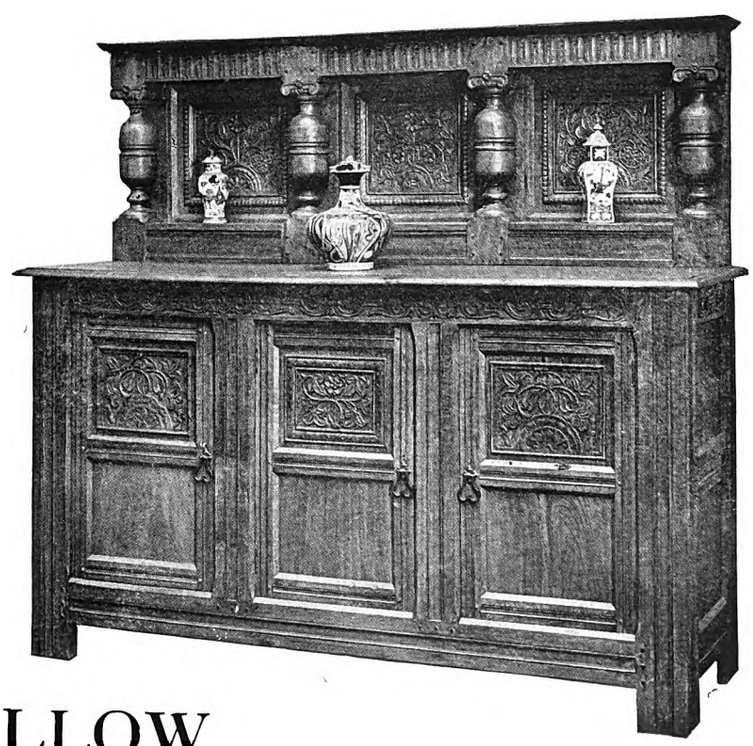
Mr. Arthur Ruck has American Clients
prepared to pay high prices for pictures
———of first-rate importance———

ARTHUR RUCK,
Galleries: 4 Berkeley St., Piccadilly, London, W.1

The Antiques of the Future

SOME of the finest pieces of Antique Furniture to be seen at the present time were designed and made during the XVIII century in our Lancaster Factory, where Robert Gillow and his craftsmen started working in the year 1695. To-day in the same factory descendants of those skilled workers are making Furniture which in design, materials and workmanship is in all respects equal to the superb productions of Robert Gillow himself. These perfect examples of modern craftsmanship, which will be the Antiques of the Future, are now on view in the Gillow Galleries. Your inspection of them is cordially invited.

Drawings and Estimates for Furniture and Decorations of any style or period will be supplied on request.



A 6 ft. Carved Oak Buffet, fitted with three cupboards, the centre one being arranged with two drawers, and the cupboards at the sides fitted with half and zinc-lined cellarette respectively.

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EXHIBITIONS

GREAT BRITAIN :

London :

AGNEW, THOMAS & SONS. Water-colour Drawings by Turner, De Wint and Cox (opens April 24).

BLUETT & SONS, 48, Davies Street, W. Chinese Pottery and Porcelain of the Han and the Ming periods (closes April 12).

COTSWOLD GALLERY. Water-colours by J. M. W. Turner, Thomas Rowlandson, Samuel Palmer, etc.

DANISH ART GALLERIES, 2, Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

GIEVES AND ARLINGTON GALLERIES. The Macpherson Collection of Old Naval Prints (closes April 17).

GOUPIL GALLERY. Recent and earlier works by P. Wilson Steer. Paintings and Pastels by W. Arnold-Forster.

GROSVENOR GALLERIES. (P. & D. Colnaghi & Co.), 144, New Bond Street. Modern British Paintings.

INDEPENDENT GALLERY. Paintings and Sculpture by Contemporary British Artists (closes April 12).

LEICESTER GALLERIES. Paintings and Water-colours by C. R. W. Nevinson. Flower Paintings by Beatrice Bland. Drawings, Etchings and Carvings by Vernon Hill.

MAGGS BROTHERS. Illuminated Manuscripts and Miniatures.

PATERSON, W. B. Pictures by John R. Gauld (opens April 27).

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Annual Exhibition.

ST. GEORGE'S GALLERY. Modern English Water-colour Society (April 3-23).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SENEFELDER CLUB. Annual Exhibition of Modern Lithographs at the 21 Gallery (opens April 7).

TOOTH, ARTHUR & SONS. Paintings by E. Boudin. Etchings by Hedley Fitton.

WALKER'S GALLERIES. Paintings and Water-colours by Lilah Fellowes. Bronzes by Riccardo Assanti. Water-colours by Major F. A. Wilkinson (opens April 7); by Margaret Bernard (April 3-16); by W. H. Walker (opens April 24).

Brighton :

PUBLIC FINE ART GALLERIES. Photographs by The Brighton and Hove Camera Club (opens April 16).

FRANCE :

Paris :

KNOEDLER, M. & CO. Modern French Art (opens April 12).

GERMANY.

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11, Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School. Old Masters.

UNITED STATES :

New York :

AINSLIE GALLERIES, 677 Fifth Avenue. Indian paintings by Burt Harwood. Water-colours by Sydney Dyke.

DURAND-RUEL GALLERIES, 12 East 57th Street. Paintings by El Greco, Delacroix, Gauguin, etc.

EHRICH GALLERIES, 707 Fifth Avenue. Paintings by old Masters.

JACKSON HIGGS, P., 11 East 54th Street. Old English Masters.

KNOEDLER GALLERIES, 556 Fifth Avenue. Paintings by Pamela Bianco and 18th Century Masters.

KRAUSHAAR GALLERIES, 680 Fifth Avenue. Paintings and Sculpture by Modern American and European Artists.

REINHARDT GALLERIES, 730 Fifth Avenue. Portraits by Nicola Michailow. Old and Modern Masters.

JOHN LEVY GALLERIES, 559 Fifth Avenue. American and Foreign Paintings.

LEWIS & SIMMONS, 612 Fifth Avenue. Old Masters and Art Objects.

ROSENBACH CO., 273 Madison Avenue. The Roederer Collection of French Books, Prints and Drawings of the 18th century.

SCOTT & FOWLES GALLERIES, 667 Fifth Avenue. 17th and 18th century English Portraits. Barbizon and American Paintings. Bronzes by Paul Manship.

WILDENSTEIN GALLERIES, 647 Fifth Avenue. Decorative Paintings by J. M. Sert.

HOWARD YOUNG GALLERIES, 534 Fifth Avenue. Paintings by J. Francis Murphy.

SALES DURING APRIL

ENGLAND :

London :

DEBENHAM, STORR & SONS. April 1—3, 8—10, 15—17, 24, 29 and 30, Jewellery and Plate.

EASTWOOD & HOLT. April 1, 30 and May 1, Chinese and Japanese Works of Art.

HARMER, H. R. April 7, 14 and 28, Stamps.

SOTHEBY, WILKINSON & HODGE. April 1—4, 7—9, Books from the Britwell Court Library. April 2, Engravings and Prints. April 3, Porcelain, Pottery and Glass. April 4, Armour and Weapons, Pewter, Furniture, etc. April 9 and 10, Silver and Objects of Vertu. April 10, 11, 14 and 15, Books and Manuscripts. April 11, Furniture, Textiles, etc.

DUVEEN BROTHERS

Paris. New York.

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AUCTIONS

MESSRS. J. DE WINTER, rue Ste-Gudule, 10, Brussels, MAR. 27th and APRIL 3rd. Books, old and modern, in ornamental bindings from well-known collections; illuminated MSS. of the 15th and early 16th centuries; old prints and portraits of the French, Flemish, Dutch and Italian schools; very rare books of chivalry and romance, and many other old books, as well as modern illustrated éditions de luxe.

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street, St. James'. APRIL 3rd. Tapestries from the collection of the late Duke of Brunswick-Luneburg (formerly Duke of Cumberland), and objects of art and furniture, various properties. The tapestries include a set of four and a set of three Brussels panels, several Flemish panels and five Gobelins, all important pieces. Among the other lots are a most interesting Limoges enamel stazza showing *St. John the Baptist proclaiming Christ to the Pharisees,* and some excellent examples of Louis XV. furniture. MAY 6th and 7th. Silversmith's work from the collection of the first Lord Swaythling, being part of the Swaythling heirlooms. The bulk of this collection is familiar to connoisseurs, since it was for many years on exhibition at the Victoria and Albert Museum, while many examples have been seen at the Burlington Fine Arts Club. The separate items cannot be discussed here, the uniform high quality of the 134 pieces making it impossible to deal with the subject in a few lines. Some of the finest English things are of the Elizabethan, George II., Queen Anne, Commonwealth and Restoration periods, and there are a large number of foreign lots of supreme interest.

MESSRS. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W., MAY 5th and three following days. The Hayes, Kenley, Surrey. The contents of the mansion, including old furniture, with two important Chippendale bookcases, Chinese porcelain, Persian carpets, and a library of 1,000 vols. with illustrated sporting and other books.

MESSRS. SOTHEBY, WILKINSON & HODGE, 35, New Bond Street. MAY 13th. Old master drawings, various properties. The sale consists of 154 lots, representing most of the schools and a number of great masters. One collection is particularly rich in North Italian and Veronese examples (114, to 118 and 152). The drawing of *The Virgin and St. John* (77), formerly ascribed to Castagno, is notable, as is a beautiful lightly handled *Head of an Angel,* by Mantegna (100). One of the most charming of all is a *Concert Champêtre,* by Pordenone (107). Other excellent works are Rubens' *Fauns and Nymphs,* from the Fairfax-Murray collection (111), a Titian Entombment related to the Cook *Caterina Cornaro* and the fresco of *The Miracle of the Child,* in the Paduan Scuola del Santo (139). Towards the end of the catalogue are some interesting unidentified drawings of the Venetian school.

MESSRS. C. G. BOERNER, Universitätsstrasse, 26, Leipsig, In the third week of May (dates not yet fixed). An important collection of prints, ranging from the 15th to the early 19th century. The sale includes extensive collections of the great Dutch and German masters, line engravings after English portrait painters, mainly from the von Römer collection and rare Italian 15th century prints, the property of Dr. Ehlers, of Goettingen, the well-known collector of drawings. R. R. T.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

The Print Fund of the Contemporary Art Society presented to the Museum eleven drawings, including specimens of G. L. Brockhurst, J. Currie, I. L. Gloag, S. Gosse, A. E. John, W. Rotherstein, A. D. Rutherston, E. Wadsworth, and 150 prints, including etchings by G. L. Brockhurst, E. S. Lumsden, C. R. W. Nevinson, H. Rushbury, W. Strang; lithographs by E. Gabain, E. M. Henderson, F. E. Jackson; colour prints by J. D. and M. E. Batten, M. Deane, C. Flight, W. Giles, B. Lum, J. Platt, M. A. Royds, A. W. Seaby, E. Verpilleux, Y. Urushibara; woodcuts by Gordon Craig, E. Daglish, E. Gill, J. F. Greenwood, P. Hagreen, S. Lee, T. S. Moore, J. and P. Nash, L. Pissarro, G. Raverat, E. Wadsworth, E. White; an aquatint, *Mountain Fortress,* by S. Lee, A.R.A., and a mezzotint, *William Morris,* by M. Osborne, A.R.A.

ALAERT CLAESZ (copy). *The Virgin in Glory adored by the powers spiritual and temporal*: engraving. Presented by Miss McClean.

GEORGE BELCHER. *Portrait of Mr. James A. de Rothschild*: etching in colours. Presented by James A. de Rothschild, Esq.

W. STRANG, R.A. Four etchings. Presented by H. W. Lawrence, Esq.

G. H. BASKETT. Two aquatints. G. L. Brockhurst. Four etchings, E. A. Verpilleux. Two woodcuts in colours. Presented by Messrs. P. & D. Colnaghi & Co.

MUIRHEAD BONE. Poster. Presented by Joseph Knight, Esq.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

Mask of a child in porphyry. ITALIAN: 16th century.

CERAMICS.

A collection of CANTON enamels and JAPANESE pottery. Presented by Miss Marcus in memory of her brother, Maurice Marcus.

Eleven pieces of JAPANESE pottery, chiefly made for use at Tea Ceremonies. Presented by Henry Bergen, Esq.

JAPANESE Kakiemon porcelain bowl. Presented by H. H. Joseph, Esq.

Three Derby biscuit porcelain groups. Presented by Mrs. James in memory of her son, George Brooksbank-James, F.R.C.S.

PAINTINGS.

*SARAH ADDINGTON. Miniature of a girl. Signed and dated 1795.

*ALFRED F. GRACE. *The Downs, near Storrington.* Water-colour drawing. Presented by Lionel U. Grace, Esq., son of the artist.

*CECIL A. HUNT, A.R.W.S. *The Cadini Dolomites, Misurina.* Water-colour drawing. Presented by Sir Charles Walston, Litt.D.

*Silhouette contained in a ring. Presented by Francis Wellesley, Esq.

LIBRARY.

*STÜCKELBERG, E. A. *Unveröffentlichte Walliser Gewebefunde,* Basel, 1924. Fifty sheets of mounted photographs, mostly coloured by hand, with introduction and list of plates. Only six copies issued.

METALWORK.

A silver Waiter and small Caster, London hall-mark for 1751 and 1776 respectively. Presented by Cecil F. Crofton, Esq.

A Bracket Clock in ebony case with ormolu mounts. By Thomas Tompion, London, early 18th century.

Two lead Rainwater Pipe-heads from Bucklebury Old Manor House, dated 1690 and 1694.

WOODWORK.

*Walnut Writing-chair, with arms terminating in eagles' heads. ENGLISH; early 18th century. Presented by Mrs. Marchant.

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ALFIERI, ROME.

OZZOLA (LEANDRO). *La Litografia Italiana. dal 1805 al 1870.* 40 pp. + 28 pl. 25 lire.

ASSOCIATION DES MUSÉES SUISSES, BALE.

Jahrbuch für Kunst und Kunstpflege in der Schweiz, 1915-1921. Vol. II. Edited by Paul Ganz. 454 pp. + 12 pl.

BENN.

ASHTON (LEIGH). *An Introduction to the Study of Chinese Sculpture,* 114 pp. + 63 pl., 45s.; *Ambrose M'Evoy,* 30 pp. + 35 pl.; *Charles Shannon,* 30 pp. + 36 pl. (Contemporary British Artists), 8s. 6d. each; BARMAN (CHRISTIAN). *Sir John Vanbrugh,* 28 pp. + 34 pl.;

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EDWARDS (A. TRYSTAN), *Sir William Chambers*, 26 pp. + 35 pl.; RAMSEY (STANLEY C.), *Inigo Jones*, 27 pp. + 35 pl. (Masters of Architecture), 10s. 6d. each; RACKHAM (BERNARD) and READ (HERBERT), *English Pottery*, 144 pp. + 115 pl. (12 in col.), £6 6s.

CHAMPION, PARIS.

GILLES DE LA TOURETTE (F.). *L'Orient et les Peintres de Venise*. 193 pp. + 16 pl. 20 frs.

CHAPMAN & HALL.

MARRIOTT (CHARLES). *Modern English Architecture*. 268 pp. + 81 pl. (Universal Art Series). 21s.

CHENIL GALLERY.

JOHN (AUGUSTUS). *Thomas Hardy, O.M.* Photogravure, 12 in. by 10 in. 18s. 6d.

DEUTSCHE VERLAGS-ANSTALT, STUTTGART.

VALENTINER (WILHELM). *Nicolaes Maes*. 72 pp. ill. + 68 pl. G.M. 16.

FLATOW & PRIEMER, BERLIN.

*SCHMITZ (HERMANN) and MEIER-GRAEFE (J.). *Stil und Geschmack*. 32 pp. ill.

JUNTA PARA AMPLIACION DE ESTUDIOS E INVESTIGACIONES CIENTIFICAS, MADRID.

Memoria Correspondiente a los Años, 1920 y 1921. 336 pp.

KLINKHARDT & BIERMANN, LEIPZIG.

GALL (ERNST). *Jahrbuch für Kunstwissenschaft*. 350 pp. + 124 pl. 60 Swiss frs; Hartlaub (G.F.) *Gustave Doré*. 176 pp. with 141 ill. (Meister der Graphik. Vol. XII.) Linen, 25 Swiss frs.; half-leather, 30 Swiss frs.

KOPPELS FORLAG, COPENHAGEN.

HANNOVER (EMIL). *Keramisk Haandbog. Andet binds 2den halvael. Europœisk Porcellæn*. 587 pp. with 858 ills.

LANE.

*MANCHÉE (W. H.). *The Westminster City Fathers (the Burgess Court of Westminster)*, 1585-1901. 276 pp + 36 pl. 16s.

MACMILLAN (for the ROYAL ACADEMY OF ARTS).

*REYNOLDS (SIR JOSHUA). *Discourses to the Royal Academy*. 279 pp. 10s. 6d.

RECHT, MUNICH.

ZAHN (LEOPOLD). *Die Handzeichnungen des Jacques Callot*. 128 pp. + 72 pl. $18.

GRANT RICHARDS.

SITWELL (SACHEVERELL). *Southern Baroque Art*. A Study of Painting, Architecture and Music in Italy and Spain of the 17th and 18th centuries. 319 pp. + 16 pl. 20s.

SAND, BRUSSELS; HUMPHREY MILFORD, LONDON.

SPELEERS (LOUIS). *Les Figurines funéraires égyptiennes*. 188 pp. + 51 pl. 18s.

SCHMIDT, MUNICH.

DUSSLER (L.). *Benedetto da Majano, ein Florentines Bildhauer des Späten Quattrocento*. 84 pp. + 37 pl.

SPRINGER, BERLIN.

VORETZSCH (E. A.) *Altchinesische Bronzen*. 335 pp. with 119 ills. + map. $18.

STUDENT CHRISTIAN MOVEMENT.

CLUTTON BROCK (A.), DEARMER (PERCY), DUNCAN-JONES (A. S.), MIDDLETON MURRY (J.), POLLARD (A. W.), and SPENCER (MALCOLM). *The Necessity of Art*. 181 pp. 7s. 6d.

THE STUDIO.

**The Studio Year Book of Decorative Art*, a review of the latest developments in the artistic construction, decoration and furnishing of the house. 8 pp. + 182 pl. 7s. 6d.

TEUBNER, LEIPZIG.

PANOFSKY (ERWIN) and SAXL (FRITZ). *Dürer's "Melancholia, I" eine quellen-und typengeschichtliche Untersuchung*. 160 pp. + 45 pl. (Studien der Bibliothek Warburg).

TIRANTI.

BINSTEAD (HERBERT E.) *English Chairs, with specimens illustrating the various periods from the fifteenth to the nineteenth century*. 12 pp. + 84 pl. £2 10s. STRATTON (ARTHUR). *Some eighteenth-century Designs for interior Decoration with Details selected from the published works of Abraham Swan*. 14 pp. + 76 pl. £1. KHEIRI (SATTAR). **Islamic Architecture*. 16 pp. + 48 pl. 3s.

VAN OEST, BRUSSELS.

VAILLANT (LÉANDRE) and RATOUIS DE LIMAY (PAUL). *J-B. Perronneau; sa vie et son œuvre*. 200 pp. + 48 pl. 30 frs.

WEEKLY.—Architect, 2878-2881; Art News, xxii, 21.

FORTNIGHTLY.—Beaux Arts, 4, 5; Der Cicerone, xvi, 2-4.

MONTHLY.—L'Amour de l'Art, v, 1, 2; The Arts, v. 2; Belvedere, iv, 18; Bulletin de l'Effort Moderne, 1; Bulletin of the Cleveland Museum of Art, xi, 2; Bulletin of the Metropolitan Museum of Art, xix, 2; Bulletin of the Minneapolis Institute of Arts, xiii, 2; Bulletin of the Worcester Art Museum, xiv, 4; Dedalo, iv, 7-9; L'Esprit Nouveau, 20; International Studio, 322; Latvijas Saule, 14; The Pennsylvania Museum Bulletin, xix, 83; La Revue d'Art, xxiv, 10-12; La Revue de l'Art, 254.

BI-MONTHLY.—L'Arte, xxvii, 1; Museum of Fine Arts Bulletin, Boston, 129.

QUARTERLY.—The Print-Collector's Quarterly, xi, 1; Storia dell' Arte, 67-76.

CATALOGUES AND PAMPHLETS.—Britons Publishing Society. *The Bolshevists in Ancient History*, 29 pp. + 1 pl., 6d. Bds. 2s. 6d.; Brook Street Art Gallery, Marriott (Charles) *Pencil Drawing*, 15 pp. + 4 pl., 5s.; Four postcards of drawings by various artists; Cappelli, Bologna; Coulson James (Edith E.), *Gli Autoritatti di Francesco Raibolini detto il Francia*, 15 pp. + 4 pl. Thannhauser, Munich, *Max Liebermann, Catalogue of Exhibition of Pastels, Drawings and Prints*, 24 pp. + 20 pl.

TRADE LISTS.—Philip Allan. *Spring Books;* Baer, Frankfurt a/M, *Catalogue No.* 698; *The Bookplate Chronicle*, ii, 5; Bottega di Poesia, Milan, *Bollettino Bibliografico Mensile*, ii, 1; Gilhofer & Ranschburg, Vienna, *Catalogues Nos.* 165, 166; Graupe, Berlin, *Katalog* 107; Hiersemann, Leipzig, *Katalog*, 532; *International Press Review*, I, i; Maggs Bros., *Catalogue No.* 447, *Engravings and Etchings;* Piper, Munich, *Die Piper Drucke; Almanach des Verlage, R. Piper & Co.*, 1904-1924; Sawyer, *Catalogue No.* 72; Scheltema & Holkema, Amsterdam, *Catalogue No.* 4; H.M. Stationery Office, *Monthly Circular, No.* 61; Tiranti, *Catalogue No.* 16.

Publications in the preceding list marked with an asterisk are briefly discussed below.

STIL UND GESCHMACK.—This is a singularly attractive little book, printed and bound in perfect taste. The main part is an essay by Mr. J. Meier-Graefe, dealing with the historical development of taste from a psychological point of view, a subject on which the author is well qualified to speak. The arguments have a freshness and subtlety that make the tiny volume delightful reading. There are in the text a number of pencil drawings, wonderfully reproduced, of the decorative art of various periods.

THE WESTMINSTER CITY FATHERS.—The subject of this book is hardly art, but much is included that may be of interest to students of English art. It consists of hitherto unpublished records of Westminster in the possession of the Burgess Court, and they make such good reading that one wonders why they have not been printed before. There are a number of curious plates.

THE DISCOURSES OF SIR JOSHUA REYNOLDS.—We congratulate the Royal Academy on having celebrated the bicentenary of Reynolds's birth in so sensible a way as by issuing a really readable edition of the "Discourses." The wisest of all English painters, Reynolds deserves the best our publishers can do, and Messrs. Macmillan have produced just the volume wanted, ample of page, large of type, powerfully bound, giving an impression of solidity and style, conforming indeed to the old idea of a "library edition." There is an excellent little biography by Mr. W. R. M. Lamb and a fairly good index. The book is the best ten-and-sixpence-worth we have seen for a long time.

THE STUDIO YEAR BOOK OF DECORATIVE ART has become an established institution, and the present number is worthy of its predecessors. The contents are divided into exteriors of domestic architecture, interiors, gardens and a multitude of arts and crafts, from tiny enamel trinkets to bedsteads and wardrobes. All the important foreign centres of art are included, as well as British. The strong point in the publication is the admirable set of illustrations. These are in colour and half-tone and are produced in a lavish fashion, but with care and taste. The Year Book is certainly more than worth the price at which it is published.

ISLAMIC ARCHITECTURE.—This is an English edition of No. 14 of the German "Orbis Pictus" series, "Islamische Baukunst," of which, but for the colour of the cover, it is an exact duplicate. We strongly recommend it as giving a well-selected series of photographs of characteristic buildings. The few pages of text written by a devotee of Islam, while they contain a certain amount of relevant fact, are hardly of value to the student of architecture. We hope Messrs. Tiranti may be able to produce other volumes in the same series.

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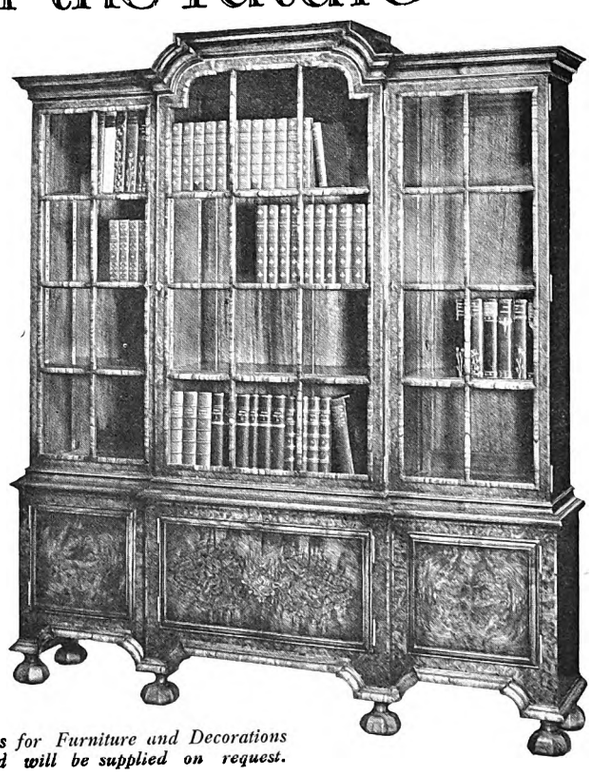
SOME of the finest pieces of Antique Furniture to be seen at the present time were designed and made during the XVIII century in our Lancaster Factory, where Robert Gillow and his craftsmen started working in the year 1695. To-day in the same factory descendants of those skilled workers are making Furniture which in design, materials and workmanship is in all respects equal to the superb productions of Robert Gillow himself. These perfect examples of modern craftsmanship, which will be the Antiques of the Future, are now on view in the Gillow Galleries. Your inspection of them is cordially invited.

5 ft. 9 in. Enclosed Bookcase in polished Walnut. Upper part is divided into three portions, each fitted with three adjustable shelves. Lower part arranged with cupboard enclosed by finely figured doors. This superb piece is made in our own factories, and embodies finest materials, workmanship and finish.



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EXHIBITIONS

GREAT BRITAIN :

London :

AGNEW, THOMAS & SONS. Water-colour Drawings by Turner, De Wint and Cox.

BRITISH MUSEUM. Drawings, Engravings and Colour Prints by William Blake. Etchings and Lithographs by Theodore Roussel.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FRENCH GALLERY. Modern French and Dutch Schools.

GOUPIL GALLERY. Drawings and a Painting, *The Coster Family*, by Mark Gertler. Summer Exhibition of Modern British Art. (Opens May 15.)

GROSVENOR GALLERIES (P. & D. Colnaghi & Co.), 144 New Bond Street. Etchings by H. J. Stuart Brown.

LEICESTER GALLERIES. English Landscapes by Algernon Talmage. Water-colours by Gerald Ackermann.

MANSARD GALLERY. The London Group. (Closes May 15.)

PATERSON, W. B. Pictures by John R. Gauld. (Closes May 24.)

ROYAL ACADEMY. Summer Exhibition.

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Annual Exhibition.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Summer Exhibition. (Closes May 24.)

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Society of Print Makers (May 10-21).

SPINK & SON, 6 King Street, St. James's. Roman and Egyptian Antiquities. Italian Primitives.

TOOTH, ARTHUR & SONS. Paintings by E. Boudin. Etchings by Hedley Fitton.

TWENTY-ONE GALLERY. *Alpine Studies* by Hester Adlercron.

WALKER'S GALLERIES. Water-colours by Miss Bridget Keir (May 5-24); by W. H. Walker (closes May 15); by Hon. Mrs. R. Vane (opens May 19); by Wallace Wood (May 8-21); by J. Hardwicke Lewis (opens May 26).

Edinburgh :

ROYAL SCOTTISH ACADEMY. 98th Annual Exhibition.

Brighton :

PUBLIC FINE ART GALLERIES. Photographs by The Brighton and Hove Camera Club. (Closes May 18.)

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School. Old Masters.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

THANNHAUSER GALLERY. Impressionist and Barbizon School Paintings. Etchings.

SALES DURING MAY

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. May 6 and 7, Silversmiths' Work and Objects of Art belonging to the late Lord Swaythling; May 8, Objects of Art and Decorative Furniture; May 9, Works by H. Fantin-Latour belonging to Mrs. R. A. Workman; May 27, Pictures of the English School belonging to H. Darell Brown.

DEBENHAM, STORR & SONS. May 2, Decorative Furniture, China, Bronzes, Pictures, etc.; May 1, 6, 13-15, 20-22 and 27, Jewellery and Plate.

EASTWOOD & HOLT. May 1, Chinese and Japanese Works of Art.

HAMPTON & SONS. May 5, Antique and Modern Furniture on the premises at 9 Montagu Square; May 7, Carpets, Porcelain, Books, etc., on the premises at Coombe Nevile, Kingston Hill; May 19-23, Porcelain, Books and Silver on the premises at Himley Hall, near Dudley, Staffs.; May 27-30, Antiques, Porcelain, Furniture, etc., on the premises at Wray Mill House, Reigate.

HARMER, H. R. May 5, 12, 19 and 26, Stamps.

KNIGHT, FRANK & RUTLEY. May 5-8, Old Furniture, Chinese Porcelain, Pictures, Books, Persian Carpets, etc., on the premises at The Hayes, Kenley, Surrey.

SOTHEBY, WILKINSON & HODGE. May 1, 2, 5-8, Gardner Collection of Engravings, Drawings and Broadsides relating to London (final portion); May 5-7, Coins and Medals belonging to the late W. C. West; May 8 and 9, Oriental Art, etc.; May 13, Italian Old Master Drawings; May 14-16, Bronzes, Wood Carvings, Ivories, Cloisonne Enamels, Chinese Porcelain, etc., belonging to W. D. Cutter; May 19 and 20, Egyptian, Greek and Roman Antiquities.

GERMANY :

Berlin :

GRAUPE, PAUL. May (beginning), 19th and 20th Century Prints and Drawings.

Leipzig :

BOERNER, C. G. May 19-23, 15th to 18th Century Engravings.

DUVEEN BROTHERS

Paris. New York.

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AUCTIONS

MESSRS. SOTHEBY, WILKINSON AND HODGE, 35, New Bond Street. MAY 1st and 2nd and MAY 5th and three following days. The Gardner collection of London topography, third and final portion, property of Sir Edward Coates. This extraordinarily comprehensive collection illustrates the story of London from the earliest times down to the present day. The sale has a much wider appeal than that to art lovers, who, however, will be well advised to look over the lots having a bearing on London architecture. A great deal of interesting material of that kind is included. MAY 13th. Old master drawings, various properties. This is a small but very interesting sale, including examples of Mantegna, Pordenone and Rubens, as already mentioned in this column last month.

MESSRS. CHRISTIE, MANSON AND WOODS, 8, King Street. MAY 2nd. Modern pictures and water-colours; property of D. Stoner Crowther, Esq., and of Capt. J. A. Harvey. The collections are mainly of works of the British school. Lot 4 is one of the best examples of Birket Foster's water-colours that we know, and lot 12 is a charming and typical Turner water-colour. Mr. Brangwyn's *Wine* (lot 123) is certainly an imposing painting, and has all his characteristic lusciousness of colour and brushwork. Mr. D. Y. Cameron's well-known oil *The Boddin* (lot 129) is also included, and there appear also a familiar Pettie, two good Edward Stotts and Mr. Sargent's clever oil *The Hospital at Granada*. MAY 6th and 7th. Silversmiths' work collected by the first Lord Swaythling. This of course is one of the greatest collections known, and it is superfluous and indeed impossible to discuss it properly here. Our readers are familiar with many of the pieces, which were for years on view at the Victoria and Albert Museum. The sale is certain to attract everybody interested in silver, and there will be keen competition among collectors for some of the great specimens, such as the Tudor cup (lot 132), formerly in the Willett collection. MAY 8th. Objects of art and porcelain, also part of the Swaythling heirlooms, and English furniture and tapestries from another collection. This sale is of the first importance from the point of view not only of collectors but of scholars and of art lovers in general.

MESSRS. KNIGHT, FRANK AND RUTLEY, 20, Hanover Square. MAY 5th. At The Hayes, Kenley, Surrey. The contents, consisting of rare old furniture, Chinese porcelain, pictures, Persian carpets, etc. There are two excellent Chippendale bookcases and interesting furniture of the Jacobean, Cromwellian, William and Mary, and Queen Anne periods. The porcelain includes some very good specimens of famille rose and famille verte, and some spode ware. There are sporting prints by Herring, Stubbs and others. Early in MAY, the contents of Quenby Hall, near Leicester. The principal feature of this sale is the tapestries from the Brussels looms of the 16th century, and the house contains a large quantity of Cromwellian, Stuart and early Georgian furniture and appointments.

MESSRS. HAMPTON AND SONS, 20, St. James' Square. At Himley Hall, near Dudley, Staffordshire. MAY 19th. The collection of porcelain. MAY 20th and two following days. The library. MAY 23rd. The silver. (Readers please note change of dates from those announced earlier.) The porcelain includes notable examples of Worcester, Dr. Wall, Chelsea, Sèvres and Chinese blue and white wares. There are some 35,000 ounces of antique and modern silver, and among the books are some portfolios of French engravings.

MESSRS. C. G. BOERNER, Universitätsstrasse, 26, Leipsig. MAY 19th to 23rd. A large and excellent collection of engravings after old masters of the various European schools from the 15th to the 18th century, one portion of the sale consisting of duplicates from the Nürnberg Museum. There is a large number of English works in mezzotint and other processes. The sale consists in all of 2,220 lots.

MESSRS. KONINKLIJKE KUNSTZAAL KLEYKAMP, Oude Scheveningscheweg, 3, The Hague. JUNE 10th. Early paintings from the 16th and 17th centuries, and sculptures from the 15th to the 17th century. The sale will include important examples of Isenbrandt, Cranach, Teniers, Rubens, Ostade and Jan Steen. R. R. T.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL PORTRAIT GALLERY.

James Sheridan Knowles. 1784-1862. Dramatist and actor; author of *The Hunchback*. Painted in 1849 by WILLIAM TRAUTSCHOLD. Canvas 44in. by 33½in. Bequeathed by Dr. Edmund Knowles Muspratt, LL.D., F.C.S., of Liverpool. Room XIX.

Henry Peter, Baron Brougham and Vaux. 1778-1868. Lord Chancellor. Marble bust, 1867, by JOHN ADAMS-ACTON. Bequeathed by Dr. Muspratt. Room XXXIII.

Captain Maurice Suckling, R.N. 1725-1778. Comptroller of the Navy and uncle of Lord Nelson. Painted in 1764 by THOMAS BARDWELL. Canvas 50in. by 40in. Bequeathed by Captain T. Suckling, R.N. Room XI.

John, Duke of Marlborough, K.G. 1650-1722. Marble; a repetition of the bust by RYSBRACK in the Bodleian Library. Transferred on loan by the Trustees of the British Museum. Room IX.

Sir Herbert Benjamin Edwardes, K.C.B. 1819-1868. Indian administrator. Marble bust by JOHN H. FOLEY, R.A. Transferred on loan from the India Office. Room XXXIV.

George MacDonald, LL.D. 1824-1905. Poet and novelist. Painted by SIR GEORGE REID, P.R.S.A. Canvas 22in. by 18in. Presented by his son, Dr. Greville MacDonald. Room XXV.

Robert Arthur Talbot Gascoyne-Cecil, third Marquess of Salisbury, K.G. 1830-1903. Prime Minister. Marble bust. SCULPTOR UNKNOWN. Presented by his niece, the Viscountess Ullswater. Room XXXIII.

Rev. Philip Doddridge, D.D. 1702-1751. Nonconformist divine and hymn-writer. Canvas 36in. by 28in. ARTIST UNKNOWN. Presented by Mr. W. C. Edwards. Room XVI.

Patrick Miller. 1731-1815. Projector of steam navigation. oil painting: probably by SIR GEORGE CHALMERS. Canvas 30in. by 25in. Room XII.

John (Jean Louis), First Earl Ligonier, K.B. 1680-1770. The distinguished Field Marshal. Terra-cotta bust by L. F. ROUBILIAC—a study for the marble at Windsor Castle. Room IX.

Charles Waterton. 1782-1865. Naturalist and traveller. Painted at Philadelphia in 1824 by C. W. PEALE. Canvas 24in. by 20in. Room XXVI.

Anna Seward. 1747-1809. Authoress: "The Swan of Lichfield." Painted in 1762 by TILLY KETTLE. Canvas 30in. by 25in. Room XII.

General Sir Thomas Wiltshire, Bart., G.C.B. 1789-1862. Served in Peninsular War and Afghanistan. Captured Kelat, 1839. Miniature: ARTIST UNKNOWN. Miniature Cases.

William Howard, First Viscount Stafford, K.B. 1614-1680. Beheaded for treason on evidence of Titus Oates. Miniature by or after E. LUTTERELL. From the Strawberry Hill Collection. Miniature Cases.

Frederic Baron Leighton, P.R.A. 1830-1896. Miniature painted in 1896 by MISS ROSA CARTER. Miniature Cases.

BRITISH MUSEUM: PRINT ROOM.

DRAWING.

SIR R. HOLMES. *Geraint and Enid;* pen and ink. Presented by Sir Charles Holmes.

PRINTS.

G. F. BLONDEL. Two interiors of Prisons; original mezzotints, C.D. 1, 2. Very fine and rare first states, from F. Reiss Sale. Presented by the National Art-Collections Fund.

F. BOUCHER. *La Blanchisseuse* (Baud. 14 II). Presented by the National Art-Collections Fund.

P. & C. DREVET. Twenty-two engraved portraits (Albertina duplicates).

J. H. FRAGONARD. *L'Armoire* (Baud. 2 II). Presented by the National Art-Collections Fund.

V. HILL. *Dawn, with Trumpet;* etching. Presented by Wilfred S. Jackson, Esq.

T. LANDSEER. *Hind and Young; Stag and Hind,* after Sir E. Landseer; etched for Queen Victoria's private note-paper. Presented by Sydney Nicholson, Esq.

R. J. LANE, A.R.A. Three hundred and twenty-eight lithographs, chiefly proofs, after Chalon, D'Orsay, etc., including a large number of theatrical portraits, from the collection of the artist's family. Presented by Sydney Nicholson, Esq.

CERAMICS AND ETHNOGRAPHY.

Pair of LIÈGE candlesticks: 18th century. Presented by Hamilton Clements, Esq.

VENETIAN glass vase: 16th century. Presented by W. W. Winkworth, Esq.

T'ANG pottery figure of a Lokapala. Presented by Capt. H. W. Murray.

MING celadon dish. Presented by H. Avray Tipping, Esq.

RHENISH stoneware mask-jug: about 1500. Presented by A. G. Francis, Esq., M.D.

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Fifty-four mediæval FRENCH pavement tiles and a number of pottery fragments from Fostat. Presented by Dr. Hildburgh.

A TASSIE portrait of Sir Hans Sloane and three glass charms. Presented by Mrs. Greg.

WEDGWOOD lustred pearl-ware ink pot. Presented by W. M. Schlesinger, Esq.

SUNG dish of Ting type. Presented by Capt. A. T. Warre.

A stand of "three-colour" porcelain of the CHENG TE period (1506-21). Presented by Henry J. Oppenheim, Esq.

ALCORA porcelain covered bowl and stand. Purchased.

Five pieces of early PERSIAN pottery and an early blue-painted SPANISH bowl. Purchased.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

THE BAZAAR, EXCHANGE AND MART.

WHEELER (G. OWEN). *Old English Furniture of the 15th, 16th, 17th and 18th Centuries.* A Guide for the Collector. 617 pp. fully ill. Third edn. (practically rewritten). 25s.

BENN.

RODIN. *Introduction and Notes by Léonce Bénédite.* 31 pp. + 60 pl. Ltd. edn. of 250 copies. £7 7s. FINBERG (ALEXANDER J.). *The History of Turner's Liber Studiorum with a new catalogue raisonné.* 373 pp. fully ill. £5 5s.

BLACKWELL. *Ernest Gimson, His Life and Work.* 47 pp. ill. + 60 pl. Ltd. edn. of 500 copies. £4 4s.

CASSIRER, BERLIN.

HADELN (DETLEV FREIHERR VON). *Zeichnungen des Tizian.* 56 pp. + 44 pl.

CHAMPION, PARIS.

HOPPIN (JOSEPH CLARK). *A Handbook of Greek black-figured Vases with a chapter on the red-figured Southern Italian Vases.* 509 pp. fully ill. 200 frs.

HIERSEMANN, LEIPZIG.

BURCKHARDT (RUDOLF F.). *Gewirkte Bildteppiche des XV. und XVI. Jahrhunderts im historischen Museum zu Basel.* 66 pp. + 25 col. pl. HETHERINGTON (A. L.). *Chinesische Frühkeramik.* Einleitung von R. L. Hobson; übersetzt von Dr. R. E. Junkelmann. 168 pp. + 45 col. and other pl.

HUTCHINSON.

**The Year's Art*, 1924. Compiled by A. C. Carter. 588 pp. + 9 pl. 8s. 6d.

LANE.

FAURE (ELIE). *History of Art: Modern Art.* Translated by Walter Pach. 517 pp. ill. 25s. *FURST (HERBERT). *The Modern Woodcut.* 271 pp. ill. + 16 col. pl. £2 2s.

LIBRAIRIE DE FRANCE. *Portrait de Cézanne par lui-même.* Colour print, 33.5 cm. by 28.1 cm.

MORLAND PRESS.

*MACFALL (HALDANE). *The Art of Hesketh Hubbard.* 88 pp. + 26 pl.

KEGAN PAUL.

SARRE (F.). *Islamic Bookbinding.* Translated by F. D. O'Byrne. 20 pp. + 36 col. pl. with descriptive text. £5 5s.

ROUTLEDGE.

BROWN (LOUISE NORTON). *Block Printing and Book Illustration in Japan.* 261 pp. + 43 pl. (18 in col.). £4 4s.

SCOTT, GREENWOOD AND SON.

*WEBER (F. W.). *Artists' Pigments, their Chemical and Physical Properties.* 228 pp. 15s.

SCRIBNER'S SONS.

SARGENT (WALTER). *The Enjoyment and Use of Colour.* 274 pp. + 7 pl. (6 in col.). 10s. 6d.

UNIVERSITY OF CHICAGO.

BREASTED (JAMES HENRY). *Oriental Forerunners of Byzantine Painting; first-century wall paintings from the Fortress of Dura on the Middle Euphrates* (Oriental Institute Publications. Vol. I. 105 pp. + 23 pl. (4 in col.). $4.

WEEKLY.—Architect, 2882-5; The Art News, xxii, 25.

FORTNIGHTLY.—Beaux-Arts, 6, 7; Der Cicerone, 5-7.

MONTHLY.—Architecture, ii, 18; The Arts, v, 3; The Bulletin of the Cleveland Museum of Art, xi, 3, 4; Bulletin of the Metropolitan Museum of Art, xix, 3; Bulletin of the Minneapolis Institute of Arts, xiii, 3; Bulletin of the Worcester Art Museum, xiv, 4; Drama, 36; l'Esprit Nouveau, 21; Gazette des Beaux-Arts, 744; International Studio, 323; Le Musée, viii, 3; The Pennsylvania Museum Bulletin, xix, 84.

QUARTERLY.—The Quarterly Review, 479.

CATALOGUES, PAMPHLETS AND REPORTS.—N.Y. Drama League. KAHN (OTTO H.). *Art and America.* Bottega di Poesia, Milan. *Catalogare d'Arte* xi, xiv, xx; *Esposizione retrospettiva dell' opera di Giovanni Segantini, Gaetano Previati, Vittore Grubicy de Dragon, Giuseppe Pellizza da Volpedo, Angelo Morbelli;* MARINETTI (F. T.). *Umberto Boccioni.* India Society. *Report*, 1923. Metropolitan Museum of Art. *Fifty-fourth Annual Report*, 1923. *Musée Royal des Beaux Arts de Belgique; GEVAERT (FIERENS) and LAES (ARTHUR). *Catalogue de la Peinture ancienne*, 352 pp. + 54 pl.; DEVIGNE (MARGUERITE). *Catalogue de la Sculpture*, 162 pp. + 25 pl. National Gallery. *The Making of the National Gallery*, 1824-1924. 1s. 6d. *Trafalgar Square and Millbank Directors' Reports*, 1923. 2s. 6d.

TRADE LISTS.

Allen & Unwin. *Catalogue, Spring*, 1924; Baer, Frankfort-on-Main, *Catalogue* 697; Bottega di Poesia, Milan, *Bollettino Bibliografico Mensile*, ii, 1; *The Cambridge Bulletin, xlvii;* Champion, Paris, *Catalogue; Ouvrages rares et curieux des xvi and xvii Siècles;* Geoffroy, Paris, *Catalogue d'Estampes* 52; Gilhofer & Ranschburg, Vienna, *Catalogue* 167, *Books on Art and Allied Subjects;* Gutekunst & Klipstein, Berne, *Katalog xiv;* Hiersemann, Leipzig, *Katalog* 534; Karl & Faber, Munchen, *Kataloge* 8, 9; Maggs Bros., *Catalogues* 448, 449; Murray, *Quarterly List, April*, 1924; *Nomisma, No.* 1; *Norstedts Nyheter, xiv*, 3; Rimell & Son, *Drawings and Engravings, No.* 263; Sampson Low, Marston Co., Lewis (C. T. Courtney), *The Baxter Price List*, 1924, 5s.; H.M. Stationery Office, *Monthly Circular*, No. 62.

Publications in the preceding list marked with an asterisk are briefly discussed below.

THE YEAR'S ART is an excellent, indeed, a unique reference book. The contents this year are if anything richer than before. We should, however, like to see Mr. Carter revise his list of artists on a broader basis.

THE MODERN WOODCUT.—This is perhaps the most comprehensive book on the subject that has appeared for a good many years. Mr. Furst in undertaking to produce it, set himself a heavy and most difficult task, but he has accomplished it with uncommon success. The book contains a sketch history of the twin crafts of the woodcut and the wood-engraving, and the author reveals in his handling of the material a gift for measuring distances and marking off the route by the proper signboards and milestones. He has seen his subject as a whole and has resisted the temptation to express merely his own prejudices. Moreover, he clearly understands the craft, and never confuses the art of cutting and engraving with those of painting and drawing. The volume is very well illustrated by examples that represent fairly the main phases of the development of this type of artistic expression.

THE ART OF HESKETH HUBBARD.—This belongs to a class of book which for the moment is popular. It consists of a "life" of a young artist of some talent, who having entered the world as late as 1892, is as yet performing his first flights. It is a very legitimate and desirable thing that elder enthusiasts should adopt a more than benevolent attitude to such a young craftsman, and there may be no harm in their faith being materialized in a volume like this. Some young painters are best left alone and some require that kind of encouragement. At any rate Mr. Hubbard is fortunate in having his works so sympathetically treated both in plates and in text.

ARTISTS' PIGMENTS.—The artist is supposed to know all or at least something about the physical and chemical properties of pigments. As a matter of fact he does not, and it is very difficult in these days when one need not grind one's own colours but can buy them ready-made and "authenticated" like old masters, to induce an interest in the subject. Books on artists' pigments are notoriously inaccurate, but this one is a model of exactitude and commonsense. Mr. Weber has arranged his remarks under the most usual names of the colours and in alphabetical order. All the alternative names are given, then the chemical formulæ, accurate notes on durability and warnings as to improper use. An excellent index completes a practically perfect volume.

MUSÉE ROYAL DES BEAUX-ARTS DE BELGIQUE—CATALOGUES.—The new editions of these two catalogues of the paintings and of the sculptures in the Museum are well arranged. The artists' names are given alphabetically, and a set of half-tone illustrations is inserted at the end of each volume.

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The Antiques of the Future

SOME of the finest pieces of Antique Furniture to be seen at the present time were designed and made during the XVIII century in our Lancaster Factory, where Robert Gillow and his craftsmen started working in the year 1695. To-day in the same factory descendants of those skilled workers are making Furniture which in design, materials and workmanship is in all respects equal to the superb productions of Robert Gillow himself. These perfect examples of modern craftsmanship, which will be the Antiques of the Future, are now on view in the Gillow Galleries. Your inspection of them is cordially invited.

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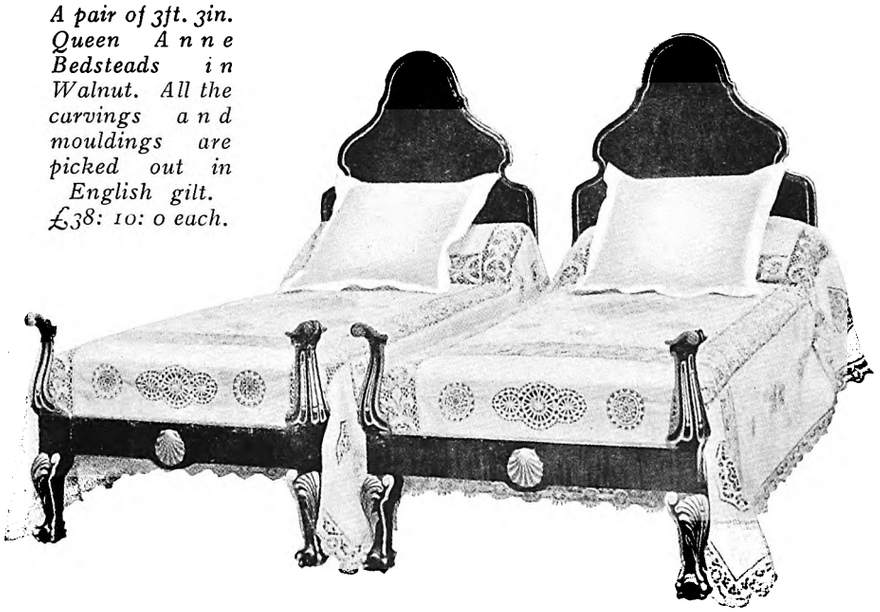

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EXHIBITIONS

GREAT BRITAIN :

London :

AGNEW, THOMAS & SONS. Loan Exhibition of Old Masters. (Opens June 18.)
BRITISH EMPIRE EXHIBITION, Wembley. Palace of Arts.
BURLINGTON FINE ARTS CLUB. Counterfeits, Imitations and Copies of Works of Art.
CARROLL GALLERY. Water-colours, *Canadian Rockies,* by C. J. Collings. (Opens June 5.)
DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.
DUNTHORNE, ROBERT. Water-colours by F. W. Benson.
FINE ART SOCIETY, SOCIETY OF 25 PAINTERS. Water-colours, *The Cote D'Azud,* by R. Talbot Kelly. Etchings by Modern Masters.
GIEVES ART GALLERY. The Guild of Potters. (Opens June 24.)
GOUPIL GALLERY. Modern British Art, with a group of Paintings by J. S. Sargent.
GREATOREX GALLERIES. Paintings and Drawings, *Palestine and Syria,* by Percy Craft.
GROSVENOR GALLERIES (P. & D. Colnaghi & Co.), 144 New Bond Street. Modern Drawings and Water-colours. (Closes June 14.) The Contemporary Art Society. (Opens June 19.)
INDEPENDENT GALLERY. Paintings and Drawings by Keith Baynes.
LEFEVRE GALLERIES. Pictures by nineteenth century French Masters.
LEICESTER GALLERIES. Paintings by Paul Nash. Pictures, *Country Life,* by Frederic Whiting. Drawings and Sculpture, *Wild Animals,* by Elsie Henderson.
NEW ENGLISH ART CLUB. Seventieth Exhibition at the R.W.S. Galleries (June 2—28).
ROYAL ACADEMY. Summer Exhibition.
SACKVILLE GALLERY. Selected Pictures by Old Masters.
ST. GEORGE'S GALLERY. Paintings and Drawings by Sydney H. Sime. (Opens June 5.)
SPARKS, JOHN. Early Chinese Pottery and Porcelain.
SPINK & SON, 6 King Street, St. James's. Chinese Carved Lacquer and Jade.
THOMSON, CROAL. Paintings, Etchings and Drawings by Frank Brangwyn at 184 Queen's Gate, S.W.7.
TONYING, 44 Clarges Street, W. Chinese Art.
TOOTH, ARTHUR & SONS. Paintings and Etchings by M. L. Kogevinas.
TWENTY-ONE GALLERY. Paintings, *Spain,* by E. Stewart Wood.
WALKER'S GALLERIES. Seventh Exhibition of Pastoral Water-colours. (Closes June 18.) Water-colours, *England, Scotland and France,* by Countess of Darnley (June 12—21). Water-colours by W. W. Collins (June 12—25).
WHITECHAPEL ART GALLERY. " Shipping " of all and any account. (Opens June 12.)

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School. Old Masters.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.
THANNHAUSER GALLERY. Impressionist and Barbizon School Paintings. Etchings.

SALES DURING JUNE

ENGLAND :

London :

DEBENHAM, STORR & SONS. June 2, 3, 5, 11, 12, 17—19, 24—26, Jewellery and Plate ; June 6, 18 and 27, Furniture.
EASTWOOD & HOLT. June 3 and 4, Chinese Porcelain and Japanese Curios.
GLENDINING & CO., LTD. June 17, Coins ; June 18 and 19, Medals ; June 24 and 25, Stamps ; June 30, Oriental.
HARMER, H. R. June 16, 23 and 30, Stamps.
KNIGHT, FRANK & RUTLEY. June 10—13, Contents of Chipstead Place, near Sevenoaks (on the premises).
SOTHEBY, WILKINSON & HODGE. June 2 and 3, Greek and other Coins ; June 3, Objects of Vertu, Fans, Lace and Textiles ; June 4, Wedgwood Pottery, the property of the late Mr. William Niven ; June 5 and 20, Porcelain, Pottery and Furniture ; June 16—18, Books ; June 17, Engravings and Mezzotints ; June 19, Blue and White China belonging to the late Mr. H. T. Bruton ; June 23—26, Autograph Letters belonging to Messrs. J. Pearson & Co. ; June 25, Old Masters ; June 27, Works of Art.

HOLLAND :

Amsterdam :

MAK, A. June 16, Dutch Pictures of the fifteenth—seventeenth centuries and Sculptures of the fourteenth—sixteenth centuries.

DUVEEN BROTHERS

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AUCTIONS

M. PONS, at the Galerie Georges Petit, 8 rue de Sèze, Paris. JUNE 2. Ancient pictures, property of the late M. A. de Ridder. The collection consists almost entirely of Flemish and Dutch paintings, there being in all 87 lots, some of quite unusual importance. The pedigrees of certain of these connects them with England. No. 58, for instance, is a fine Rubens' landscape *Le passage du Gué,* at one time in Samuel Rogers' possession and afterwards in the Northbrook and the Denbigh collections. No. 60 is a version given to Rubens of the *Isabelle Brant* at Windsor for which there is a sketch at Trafalgar Square. No. 5 is Bol's *Jeune femme à la croisée* from the Humphrey Ward collection, No. 26 is a wonderful Hobbema once in the collection of George Watson Taylor, No. 54 is Rembrandt's *Jeune fille à la fenêtre* once in the Ridley collection, and No. 56 is Rembrandt's *Flora* from the C. J. Robinson collection. There are also important examples of Ruisdael, Hals, Van Dyck, Cuyp, Van Goyen, and the little masters.

MESSRS. SOTHEBY, WILKINSON AND HODGE, 35 New Bond Street. JUNE 2 and 3. Roman, Byzantine, French and Russian coins, also a fine collection of Greek coins; property of a Russian nobleman. JUNE 6. Prints and Books of English literature from the sixteenth to the nineteenth century, with which will be sold some old tracts and plays in bound volumes and a collection of engravings by Piranesi and others. JULY 1—4 and 7—9. The extensive library of Mr. B. B. Macgeorge, which includes many works of interest to art students. Chief among these is the celebrated collection of books, etc., issued by William Blake, many of the drawings and prints being coloured by his own hand. We shall describe the collection next month.

MESSRS. F. LAIR-DUBREUIL, at the Galerie Georges Petit, 8 rue de Sèze, Paris. JUNE 5. Old and modern pictures; property of la Marquise de X——. These are mainly seventeenth and eighteenth century Netherlandish paintings, some being of importance and some school pieces presenting interesting problems to the historian. Rubens is represented by *La Cène* (78), a version of the engraved picture once in the Jesuit Church at Antwerp. Under the attribution Salomon Ruysdael are some interesting works, and with others are two authentic Jan Steen interiors, and there are works by the younger Teniers and an excellent sea piece *Le Coup de Canon* (18) by Johannes van de Cappelle.

MESSRS. HENRI BAUDOIN, at the Galerie Georges Petit, 8 rue de Sèze, Paris. JUNE 12. Objets d'art, with Egyptian, Greek and Roman pieces, silver, bronzes, marbles and pottery. The collection of Mme. Xav. Durighello. In this interesting and varied sale are a large wooden male figure found at Assouit in upper Egypt and presumably belonging to the fourth or perhaps the fifth dynasty, and a large bronze statue of the god Shon, seated. This a rare example which was found at Keptou and is very likely from the twenty-sixth dynasty. There is also a similar bronze sculpture from the same district and period representing Sekhet with the head of the lioness. Among other lots is a large bronze *Aphrodite* of fine quality, engraved with the founder's name, Demetrios. JUNE 13 and 14. Objets d'art of Egyptian, Greek, Roman, and Arabian origin in earthenware, bronze, glass, and jewel work.

MESSRS. A. MAK, Rokin 5, Amsterdam. JUNE 16. Dutch and Flemish fifteenth, sixteenth and seventeenth century paintings, part of the collection of Mr. H. Coray Stoop. Some very interesting problems of attribution are involved, and there are a number of important works by the masters of the time, such as the *Portrait of a Woman,* by Mabuse, and examples of the Mâitre de Flémalle, Bernard van Orley, Rubens, Teniers, and J. and S. de Bray.

MESSRS. FRED. MULLER AND CIE, 16 Doelenstraat, Amsterdam. JUNE 17, 18, and 19. The collection Goldschmidt-Przibram, Brussels. This is a very important sale of fifteenth and sixteenth century pictures, sculptures, Rembrandt engravings, porcelain from Vienna and Saxony, Limoges enamels, nielli, furniture, fifteenth and sixteenth century medals, jewellery and pictures of the Barbizon school. The main attraction is the well-known triptych of five scenes, sumptiously painted, concerning the *Martyrdom of St. Sebastian,* dated 1507, and signed by Hans Baldung (known as Grün). On the central panel is represented the Saint's martyrdom, on the left wing are the figures of St. Stephen, and on the right St. Christopher carrying the Child. The exterior has figures of Nuremberg ladies, as St. Dorothea and St. Apollonia. No. 1 is a rare panel by the Master of the Nuremberg altar, on one side of which is *The Virgin, St. Elizabeth, the Child Christ and St. John,* and on the other *Christ in the Garden.* No. 4 is a most delightful panel by Barthélemy Bham, and called *The Knight and His Lover,* a subject the origin of which we have failed to trace. The Knight holds the maiden behind the saddle of his horse and defends her from Death, who clutches her garment in his jaws. The composition is quite remarkable, and the panel deserves the attention of scholars who do not as a rule care for work of this provenance. The excellent *Portrait of a Man* (2) by Holbein the younger is sure to attract much notice. The modern pictures are less important; but some of the bronzes and medals are superb as is the thirteenth century chest in Limoges champlevé enamel (132). The furniture and tapestry are nearly all important, as is the large collection of porcelain.

MESSRS. NAVILLE AND CIE, 6 rue Pécolat, Geneva. JUNE 21. At the Hotel Schweizerhof. Swiss coins and medals, being a varied collection of 400 lots. JUNE 23 and 24. Ancient Greek medals in gold and silver, being the second part, consisting of nearly 2,000 lots, from the collection of the late Mr. Clarence S. Bement, of Philadelphia. JUNE 25, 26, 27, and 28. The same collector's ancient Roman coins in gold, silver and bronze, consisting of nearly 2,000 lots.

MESSRS. CHRISTIE, MANSON AND WOODS, 8 King Street. JULY 14. The Northesk collection of prehistoric and ethnological objects, well-known as the Rosehill collection and exhibited for many years in the Tudor House Museum, Southampton. The collection is, of course, a very important one from an ethnological standpoint, but art lovers who are at all interested in early and primitive art should on no account neglect the opportunity of seeing a certain number of pieces which have great æsthetic value. R. R. T.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

NICOLAS DE LARGILLIÈRE. *Portrait of Princess Ragotsky,* 53¾ in. by 41 in. Purchased.

BRITISH MUSEUM: PRINT ROOM.

A. DÜRER. Woodcut, B. 87, printed on blue paper.
R. ELSTRACKE. Very rare portrait of Charles, Prince of Wales, in first state.
J. GAUTIER-DAGOTY. *Portrait of C. Dufresny;* colour-print, from F. Reiss collection. (Singer 241.)
J. HALVER. Zierhat boichilgen. Eight plates of ornament and title.
J. LADMIRAL. Three trial proofs and finished colour-print of a section of the brain. (Singer 3.)
HEINRICH LAUTENSACK. Book on measurement, with woodcuts, Frankfurt, 1564.
C. PISSARRO. Two etched plates, D. 93 and 115. Presented by the artist's family.
P. P. RUBENS (after). Colour printed aquatint after the *Crucifixion* in the Louvre, by an unknown engraver (proof).
JOANNES TEYLER. Colour printed mezzotint of a lady's head in a wreath.

CERAMICS AND ETHNOGRAPHY.

Twelve specimens of waste pottery from the SAWANKHALOK kilns. Purchased.
A CHOU pottery food vessel. Purchased.
A CHOU pottery tripod vessel. Presented by H. J. Oppenheim, Esq.
A CHIOU pottery ewer. Presented by K. K. Chow, Esq.
A CHINESE pottery pillow supported by a figure of a boar: ninth or tenth century. Presented by Charles Russell, Esq.
Kiln supports and waster from the kilns at BABYLON ELY. Presented by Louis Clarke, Esq.
Four FRENCH faïence plates. Presented by Brig.-Gen. Sir Gilbert Mellor, K.B.E.
Fragments of enamelled glass found at ALEPPO. Presented by C. L. Woolley, Esq.
Square porcelain brush washer in TING style. Purchased.
Three coloured glass knobs from the site of a glassworks at BRISTOL. Presented by R. Manderson, Esq.

VICTORIA AND ALBERT MUSEUM.

PRINCIPAL ACQUISITIONS RECEIVED DURING APRIL, 1924.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

The Buddha Amida; statue in stone. CHINESE: T'ang dynasty (618-906 A.D.). Purchased with the assistance of the National Art-Collections Fund and a small body of subscribers.
Angel Musicians; relief in terra-cotta. By the Master of San Trovaso. VENETIAN: late 15th century. Presented by Dr. W. L. Hildburgh, F.S.A.
The Virgin and Child; relief in marble. SIENESE: about 1450.

CERAMICS.

Coffee-pot, Pfatz-Zweibrücken porcelain. Presented by L. Faudel-Phillips, Esq.
The Virgin and Child; painted glass mould. COLOGNE School: late 15th century. Purchased out of the funds of the Murray Bequest.
Coloured porcelain group of a family party. Modelled by Anton Grassi. VIENNA: about 1780-90. Purchased out of the funds of the Murray Bequest.

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ENGRAVING, ILLUSTRATION AND DESIGN.

*Fifteen Drawings (pricked paper), used in transferring designs to be painted over on tiles. DUTCH: c. 1640. Presented by Heer H. M. Heyman.

*Lithographic stone, with the design made by F. Brangwyn, R.A., to assist recruiting for the United States Navy. Presented by Frank Brangwyn, Esq., R.A., and R. G. Praill, Esq.

METALWORK.

Silver Mug by Langlands and Robertson. Newcastle hall-mark for 1785-6. Presented by Mrs. Mary E. Morris.

Coach-horn of horn, silver mounted. ENGLISH: late 17th century. Presented by Louis C. G. Clarke, Esq., F.S.A.

Pair of Pewter Chargers. Attributed to Robert Gibson. ENGLISH: about 1670.

Pair of Pewter Altar Candlesticks. FLEMISH: 17th century.

Table-clock in engraved brass case. ENGLISH: dated 1582. Presented by Lady Florence Maude.

Silver Taperstick, by Edmund Proctor, of London, 1702-3. Formerly an heirloom in the family of Charles Kingsley, having been given to an ancestor by Queen Anne.

Engraved silver Beaker. NORWEGIAN: dated 1589.

TEXTILES.

Three Tapestry Panels and a Tapestry Border, all of the 17th century. Presented by Mrs. Morton Dexter.

WOODWORK.

Chinese figure, probably representing Yemma, principal of the ten "Regents of the Buddhist Hell"; and a female figure in ceremonial garments, probably from the same series. Both in carved wood, lacquered and gilt. Height 15 inches. Attributed to the early 18th century. Presented by H.M. Queen Mary.

Door of a Pulpit, carved with the names of two benefactors who gave the pulpit to the church, and the date 1638. Presented by S. B. Russell, Esq.

INDIAN SECTION.

Collection of 247 drawings in ink, colour and lithograph from metalworkers' pattern books of Kashmir and Tanjore: shawl-wearers' pattern books of Trichinopoli, Madras Presidency: date about 1881. Presented by C. Stanley Clarke, Esq. Nos. I.M. 27 to 46-1924. (All exhibited in I.M., in Rooms 8, 9 and 14.)

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

BENN.

FINBERG (ALEXANDER J.). *The History of Turner's Liber Studiorum with a new catalogue raisonné.* xciv + 373 pp. fully ill. Ltd. edn. of 650 copies. £5 5s.; KENDRICK (A. F.) and TATTERSALL (C. E. C.). *Fine Carpets in the Victoria and Albert Museum.* 26 pp. + 20 col. pl. Ltd. edn. of 450 copies. £7 17s. 6d.; *Sir Charles Holmes,* 31 pp. + 36 pl.; *Henry Lamb,* 30 pp. + 36 pl.; *Stanley Spencer,* 30 pp + 36 pl. (Contemporary British Artists). 8s. 6d. each.

CAMBRIDGE UNIVERSITY PRESS.

CHARRINGTON (JOHN). *A Catalogue of the Mezzotints after, or said to be after, Rembrandt.* 157 pp. 21s.

CASSIRER, BERLIN.

KÜHNEL (ERNST). *Maurische Kunst.* 76 pp. + 155 pl. (Die Kunst des Ostens. Band ix.)

"DAILY TELEGRAPH" AND METHUEN.

BENSON (A. C.) AND WEAVER (SIR LAWRENCE). *Everybody's Book of the Queen's Doll House.* 160 pp. ill. + frontispiece + 10 col. pl. 5s.

HALTON AND TRUSCOTT SMITH.

HIND (ARTHUR M.). *The Etchings of D. Y. Cameron.* 43 pp. + 95 pl. 42s.

HARRAP.

COTTERILL (H. B.). *A History of Art.* Vol. II. Later European Art with chapters on Oriental Sculpture and Painting. 566 pp. + 397 ills. £2 2s.

MARSHALL JONES, BOSTON.

KINGSLEY PORTER (A.). *Romanesque Sculpture of the Pilgrimage Roads.* Vol. I. 385 pp. Vols. II—X. Portfolios containing 1,527 pl. Ltd. edn. of 500 copies.

JUNTA PARA AMPLIACION DE ESTUDIOS E INVESTIGACIONES CIENTIFICAS, CENTRO DE ESTUDIOS HISTORICOS.

CANTON (F. J. SANCHEZ). *Fuentes Literarias par la Historia del Arte español.* Tomo I. 481 pp.

METHUEN.

*TABOR (MARGARET E.). *The National Gallery for the Young.* 115 pp. + 24 pl. 5s.

NIJHOFF, THE HAGUE.

VAN MARLE (RAIMOND). *The Development of the Italian Schools of Painting.* Vol. I. From the 6th to the end of the 13th century. 582 pp. with 321 ills. + 5 pl.; Vol. II. The Sienese School of the 14th century. 627 pp. with 380 ills. + 10 pl.

OXFORD: CLARENDON PRESS.

BRIGGS (MARTIN S.). *Muhammadan Architecture in Egypt and Palestine.* 255 pp. ill. + 252 pl. 84s.; BROWN (PERCY). *Indian Painting under the Mughals,* A.D. 1550 to A.D. 1750. 204 pp. + 72 pl. (4 in col.). £5 5s.

OXFORD UNIVERSITY PRESS.

BONNIN (ALFRED). *Tutenag and Paktong.* viii + 98 pp. + 29 pl. £2 2s.

PICARD, PARIS.

KOECHLIN (RAYMOND). *Les Ivoires gothiques français.* Vol. I, 549 pp.; Vol. II, 507 pp.; Vol. III, Portfolio containing 231 pl.

PRINCETOWN UNIVERSITY PRESS: HUMPHREY MILFORD.

ELDERKIN (GEORGE W.). *Kantharos: Studies in Dionysiac and kindred cult.* 240 pp. + 10 pl. 52s. 6d.

PROPYLÄEN-VERLAG, BERLIN.

WINKLER (FRIEDRICH). *Die altniederländische Malerei: die Malerei in Belgien und Holland, von* 1400-1600. 413 pp. with 214 ills.

OLD WATER-COLOUR SOCIETY'S CLUB, 1923-1924.

First Annual Volume. Edited by A. J. Finberg. 98 pp. + 39 pl. (2 in col.). Issued only to members.

WEEKLY.—The Architect, 2886-90; The Art News, xxii, 28-29.

FORTNIGHTLY.—Beaux-Arts, 8, 9; Der Cicerone, xvi, 8, 9.

MONTHLY.—L'Amour de l'Art, v, 3, 4; Architecture, ii, 19; The Arts, v, 4; Belvedere, v, 19; Bulletin of Smith College, Hillyer Art Gallery, March; Bulletin of the Metropolitan Museum of Art, xix, 4; Bulletin of the Minneapolis Institute of Arts, xiii, 4; Dedalo, iv, 10, 11; Drama, 37; Federaciòn Sanitaria, i, 1; International Studio, 324; Le Musée, viii, 3, 4; Museum of Fine Arts Bulletin, Boston, xxii, 130; Pennsylvania Museum Bulletin, xix, 85; La Revue de l'Art, 255, 256.

QUARTERLY.—The Antiquaries Journal, iv, 2; The Golden Hind, ii, 7; Oud-Holland, xli, 3.

CATALOGUES AND REPORTS.—Birmingham, *Annual Report of the Museum and Art Gallery Committee.* Budapest, Museum of Fine Arts; DE TÉREY (DR. GABRIEL). *Illustrated Catalogue of the Pictures by Old Masters.* 12 pp. + 40 pl.; *l'Illustration. *La Peinture au Musée du Louvre;* ROUCHÈS (GABRIEL). *Ecoles Italiennes* xvi, xvii, xviii *Siècles;* 78 pp. with 83 ills.; JAMOT (PAUL). *Ecole française,* xix *Siècle (Deuxième Partie).* 75 pp. with 85 ills. 10 frs. each; *National Art Collections Fund. *Twentieth Annual Report,* 1923; Victoria and Albert Museum. Dept. of Circulation. *List of Illuminated Leaves and Cuttings in the Travelling Series.* 24 pp. + 16 pl. 7d. post free; Dept. of Textiles. *Catalogue of Tapestries.* 102 pp. + 36 pl. 4s. post free; Wallace Collection Catalogues. *Objects of Art (Illustrations).* 202 pp. with 450 ills. 2s. 6d. *European Arms and Armour* (Part II). 346 pp. + 64 pl. 2s. 6d.

TRADE LISTS.—l'Art Ancien S.A., Lugano. *Bulletin,* x; Baer, Frankfort-on-Main. *Antiquariats Katalog,* 71, *Bibliotheca Saxonica;* Barnard, Tunbridge Wells. *No.* 143, *Books on Art;* de Bois, Haarlem. *Bulletin,* 71; *Bollettino Bibliografico Mensile,* ii, 2; *The Bookplate Chronicle,* ii, 6. Bumpus, *Books Old and New.* Foyle, *Catalogue of Dept. 18;* Goldschmidt, *Catalogue,* iii; Maggs, *No.* 450; H.M. Stationery Office, *Monthly Circular,* 63.

Publications in the preceding list mark ed with an asterisk are briefly discussed below.

THE NATIONAL GALLERY FOR THE YOUNG.—Among the many recent books on the National Gallery there has not been one quite suitable either for children or casual visitors requiring simple aid. Miss Tabor's little book meets that need very well. She deals with the pictures in schools and does a good deal more than just chatter on in the usual art teacher style. Her remarks about the various artists exhibit good sense and taste, and she realizes that printing the painters' names in heavy type and adding dates does not interfere with the entertaining powers of a book of this kind.

LA PEINTURE AU MUSÉE DU LOUVRE.—These two volumes are parts of a series to be issued in thirteen numbers, each dealing with the chief examples from a different school, and each having text by a separate critic. Two volumes are announced for Italian painting, six for French, and one each for English, Flemish, Dutch, German, and Spanish. The text of the present numbers consists of an introduction and of a descriptive catalogue, very well done, of each picture illustrated. The numbers have about seventy-five pages, each of which has one or more adequate half-tone plates. The complete series will be an invaluable source of reference for everyone interested in the Louvre, and the price is more than reasonable. We commend the enterprise to the notice of all our readers.

NATIONAL ART COLLECTIONS FUND REPORT.—Nothing can surpass the excellence of these Annual Reports. The notes on acquisitions are always carefully done and are in a form not too dry for the average supporter of the Fund, and yet sufficiently exact and comprehensive for the specialist. The large plates are again in half-tone, a process far more suitable than any other for the reproduction of the large variety of works of art with which the Fund concerns itself. All our readers will be delighted to know that in 1923 the membership shows another increase of about six hundred. The finances of the Fund have also improved, and altogether the Society is in a healthy state.

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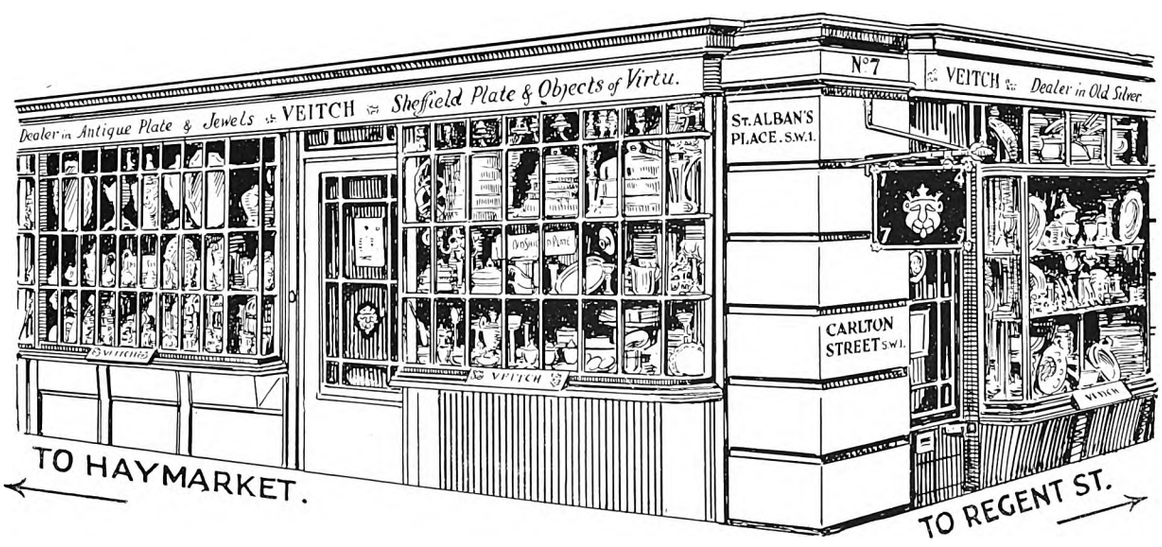

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Sheffield Plate: its History, Manufacture and Art, Imperial 8vo, Illustrated—H. N. VEITCH, 1908.

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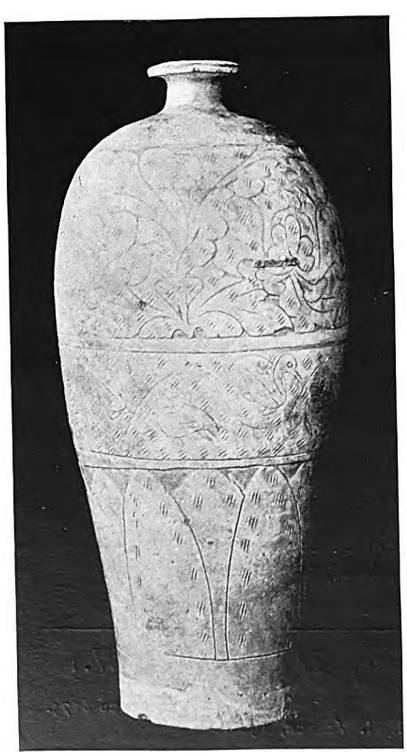

DURING JUNE AT THE GALLERIES OF

JOHN SPARKS

37a DUKE STREET,

MANCHESTER SQUARE - LONDON, W.1

T'zu Chou ware Vase, stone colour with engraved floral design and centre band of swimming ducks. Height 16ins. Sung period.

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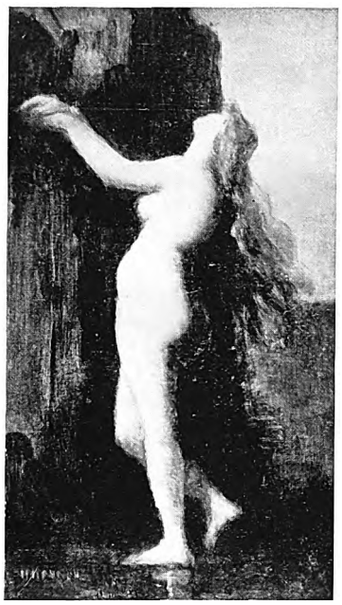

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"If one may compare him with other artists, he may be said to unite the colour of Brabazon, with the design of D. Y. Cameron. . . . Collings' colour is as fine as Brabazon's; his forms, though less dependent on a keen silhouette than Cameron's, are no less decorative. . . . He has been compared with Turner, and can, so far as water-colour art is concerned, afford to be on equal terms, for while his colour is no less beautiful, his decorative quality is greater than Turner's."—*Yorkshire Post.*

"His work has an almost jewel-like brilliancy, a quality of tone and surface, rich and deep like Chinese glazes. Each picture is a poem, an expression of lyric rapture over the beauty of the world."—*Chicago Tribune.*

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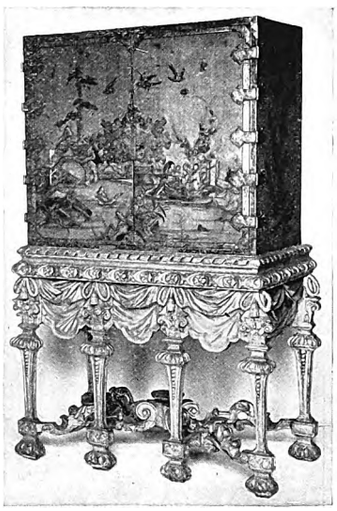

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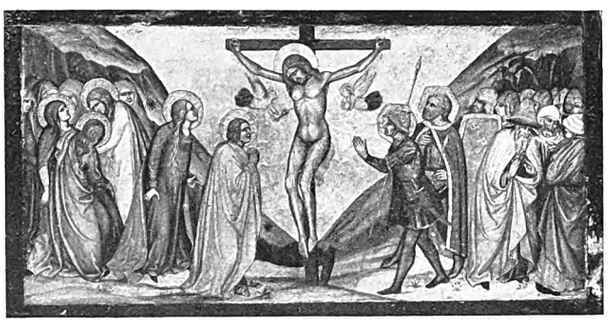

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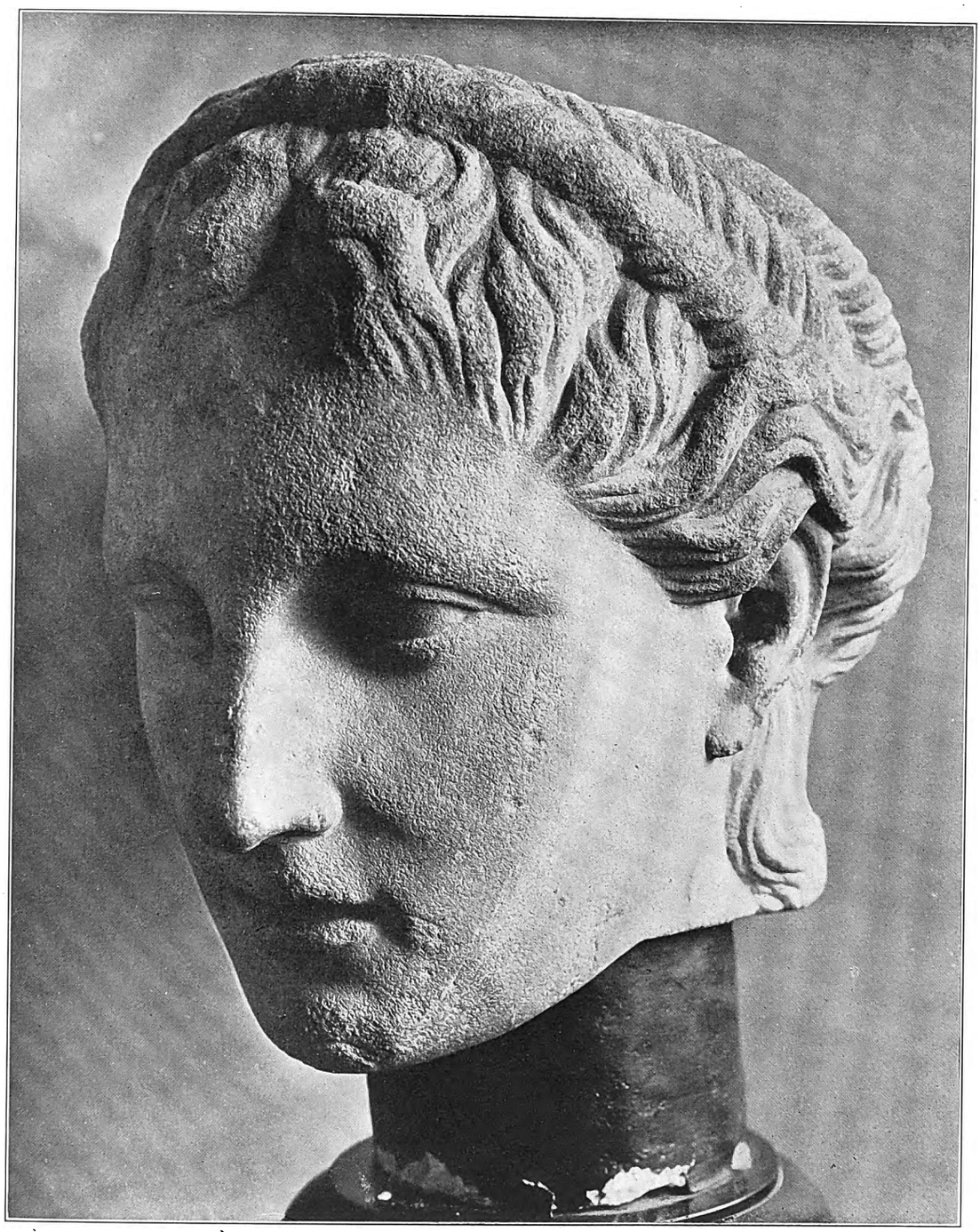

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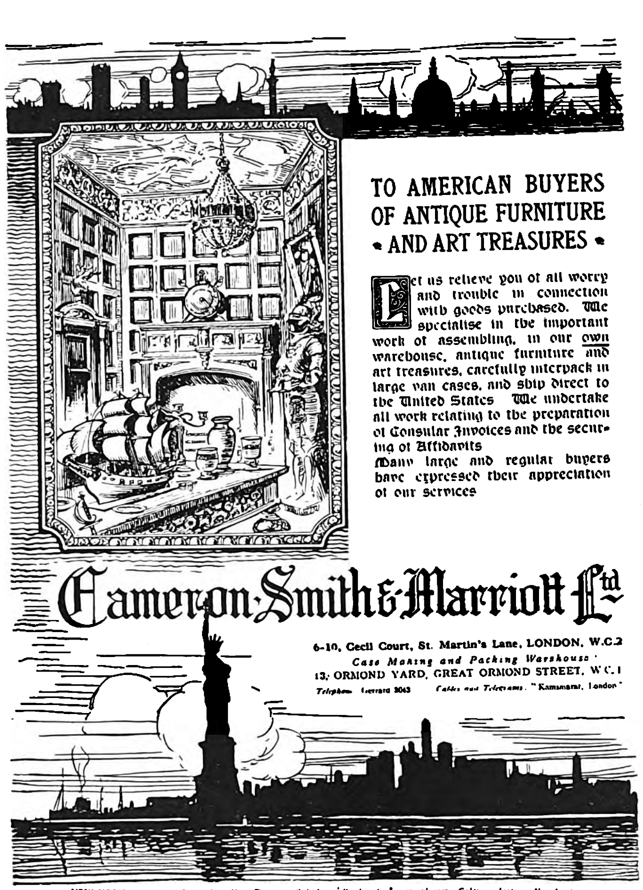

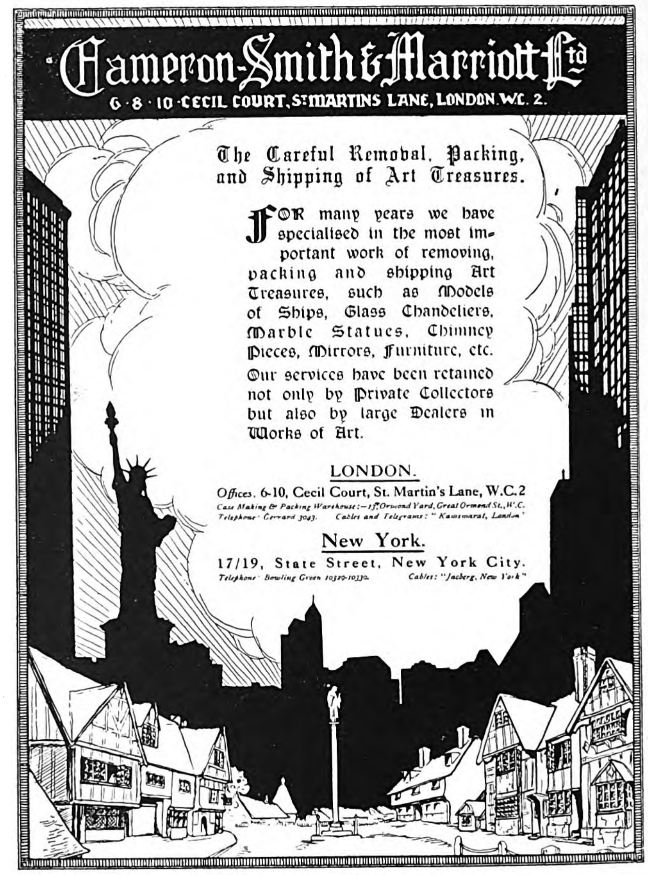

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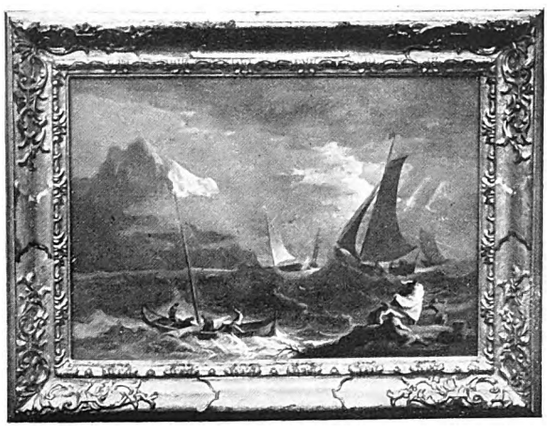

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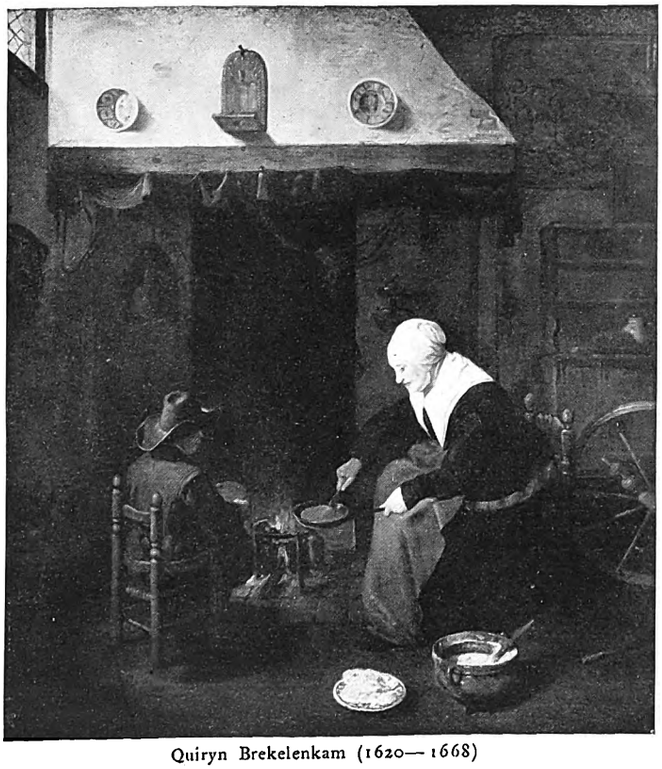

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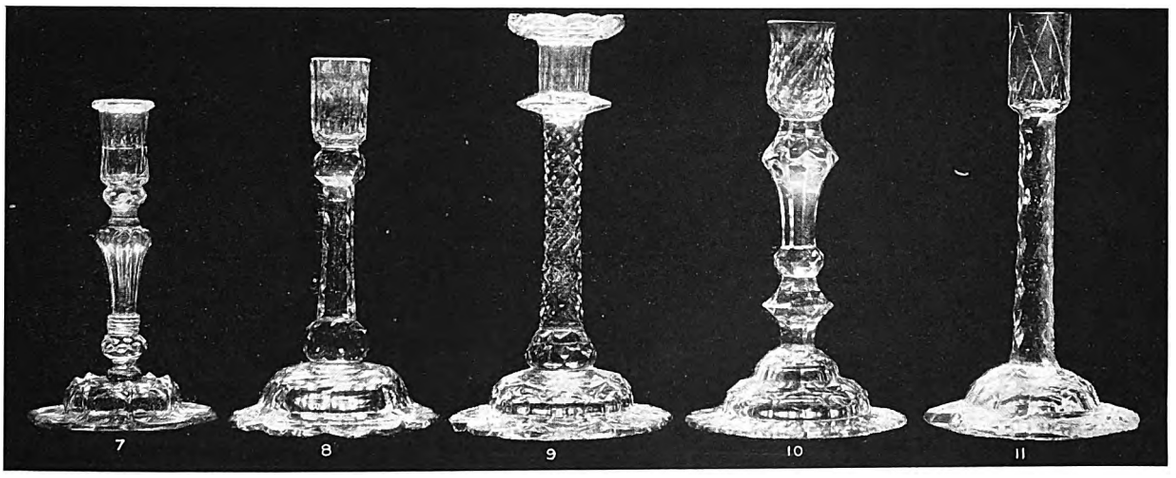

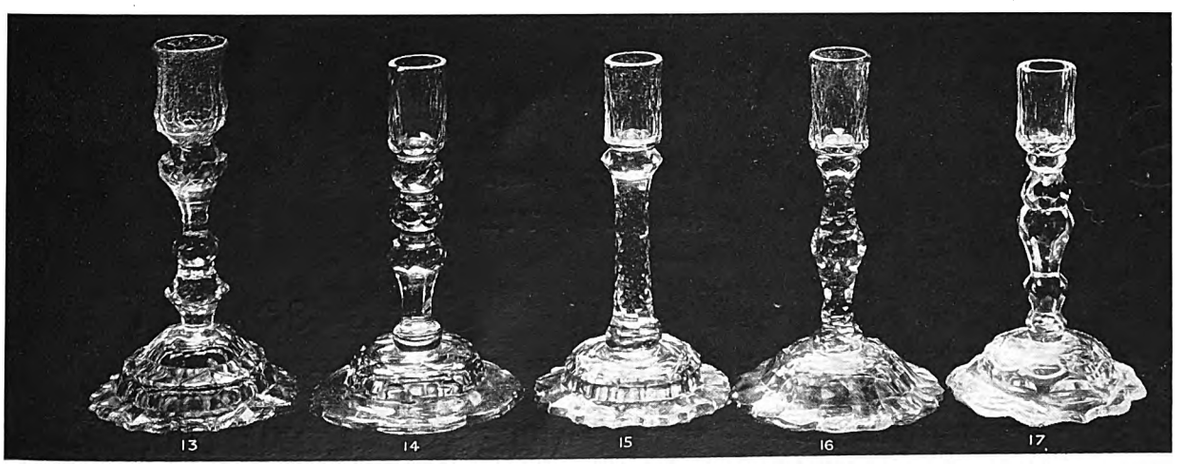

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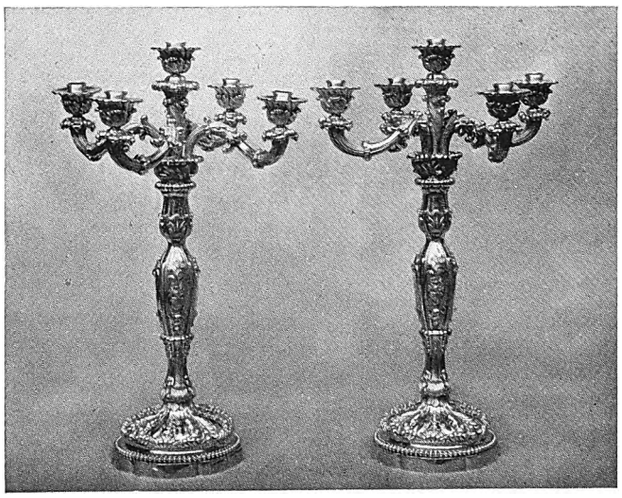

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The Mystery Man of English Delft Pottery

THE FAZACKERLEY PUZZLE

Not the least interesting feature of English Delft collecting is the open warfare that has raged for some year or two between Bristol and Liverpool and their adherents as to the origin of certain plates, bowls and jugs painted in what is known as the Fazackerley style. An illustration is here given of the particular style of this painter's work, but the colour scheme is even more distinctive than the form. The palette consisted of a dull red, like Indian red, a dead-looking cobalt blue sometimes running into slatiness, a pale aubergine, a chrome yellow, a yellow ochre, and a copper green which was often turned to an olive colour by the superimposition of the yellow. To this must be added a dark brown, almost black, with which the outlining and the veins of the flowers and leaves were done. The subjects were almost entirely floral, and the effect of the combination of colours very pleasing. Fragments of this painter's work have been found in both Liverpool and Bristol, though more at the former than the latter. Excavation still proceeds at both cities, and fresh finds may elucidate the mystery of this painter's name and origin. It is hardly likely that two men, many miles apart and before railways were invented, painted in exactly similar style; therefore, since the claims of both Bristol and Liverpool seem to be substantiated by reliable evidence, it is fair to assume that this painter, whoever he was, transferred his activities from one city to another. As the dated specimens of those claimed by Liverpool are all in the second half of the eighteenth century, whereas the Bristol specimens are slightly earlier (not reckoning the Rowland Jug in the Bristol Museum), one may conjecture that he started in Bristol and afterwards transferred to Liverpool.

But who was he? What was the name of the man who claimed a style and colour scheme unlike that of any other Delft painter of his time? For whose factory did he work in Bristol? We are told he worked for Shaw's Factory in Liverpool somewhere about 1760 onwards. For the information of those who do not know, the name Thomas Fazackerley is that of a person for whom two mugs were made, one dated 1757 and the other 1758, and inscribed in the first case with his initials "T. F." and in the second with "C. F.," those of his wife Catherine. The Jug at the Bristol Museum by the same painter is inscribed "William Rowland, 1763." As this Jug originally came from Chester, it seems natural to assume it was made in Liverpool, though it would be heresy to say so in Bristol. The issue is debated by the partisans of both cities with the utmost good humour, the only object of both of the parties being to arrive at the actual facts, and, should some definite data be discovered, either one would be the first to congratulate the other on the possession of a Delft painter of unusual charm of manner. This Fazackerley comedy is but another instance of the fascination of old English Delft collecting, and it may easily fall to the lot of a collector to acquire a specimen which would set all doubts at rest.

In writing the above we have added nothing to what has already been written by various authors; but that we *can* throw further light upon this vexed subject is undeniable. It may make the matter still more perplexing or it may actually reveal the painter's name and origin. These new pieces of evidence lie at the gallery, and may be seen by our old clients or any prospective new ones who may care to call and inspect a collection of some hundreds of pieces of English Delft (including several specimens of the Fazackerley type) now on view at the

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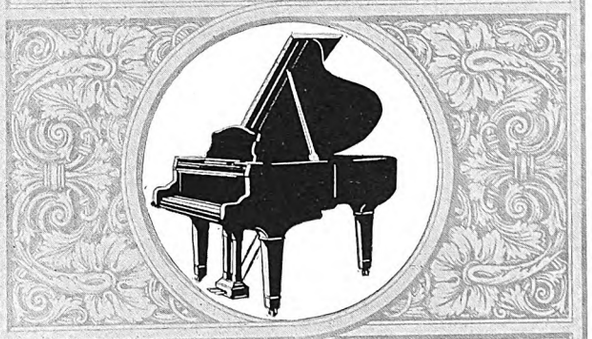

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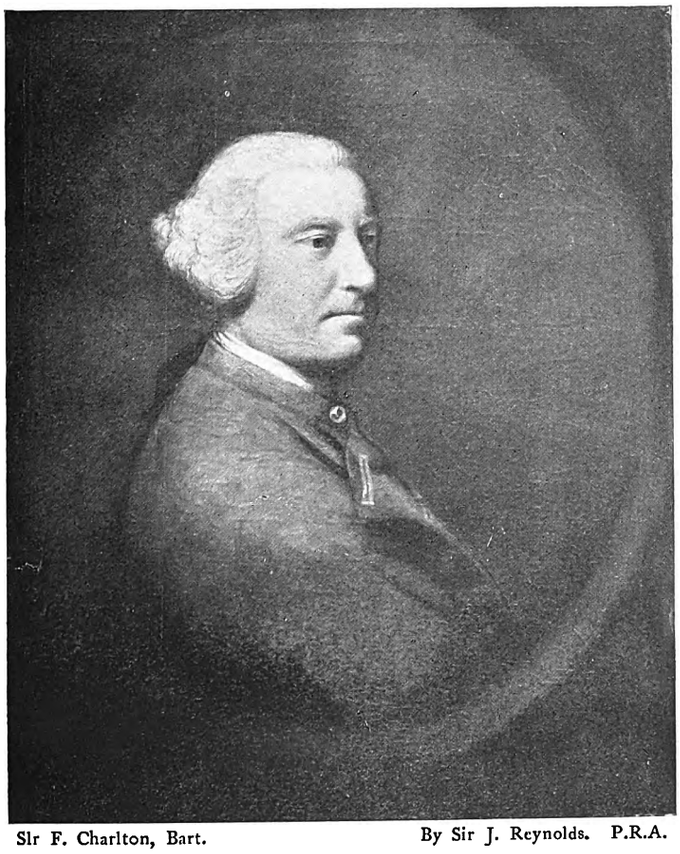

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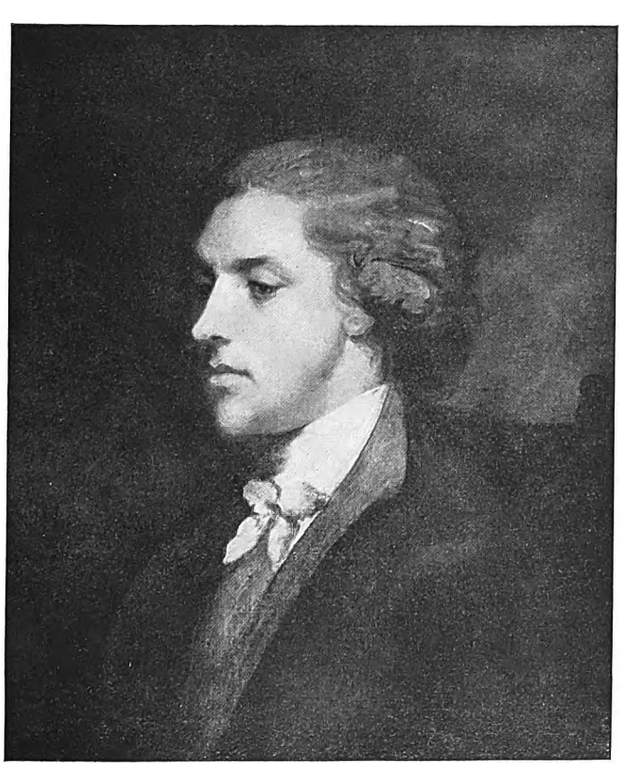

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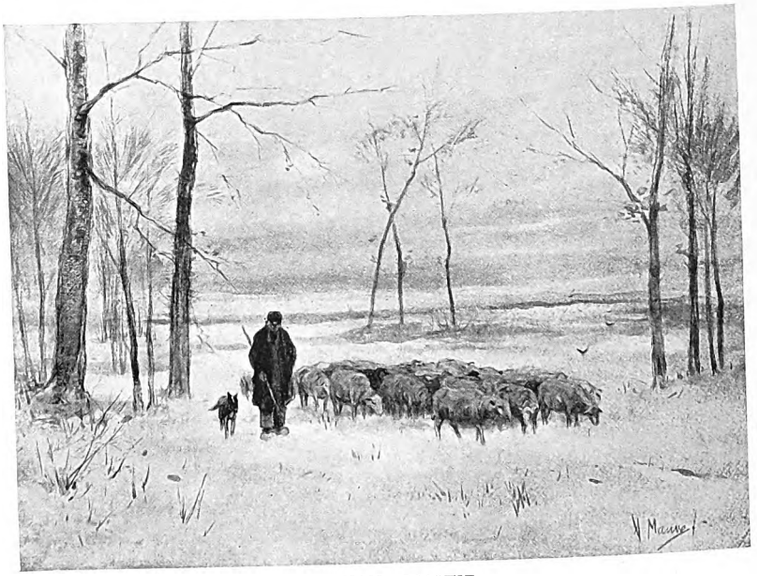

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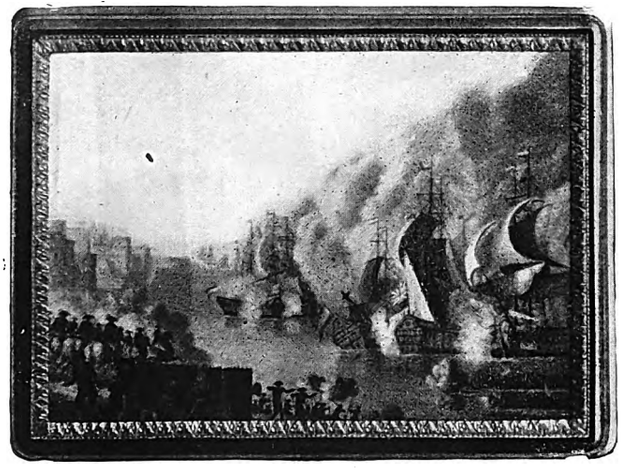

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